



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

SKIZZEN LEBENDER SPRACHEN ✦

HERAUSGEGEBEN VON W. VIETOR

891  
L793  
1908

RICH. J. LLOYD

NORTHERN ENGLISH

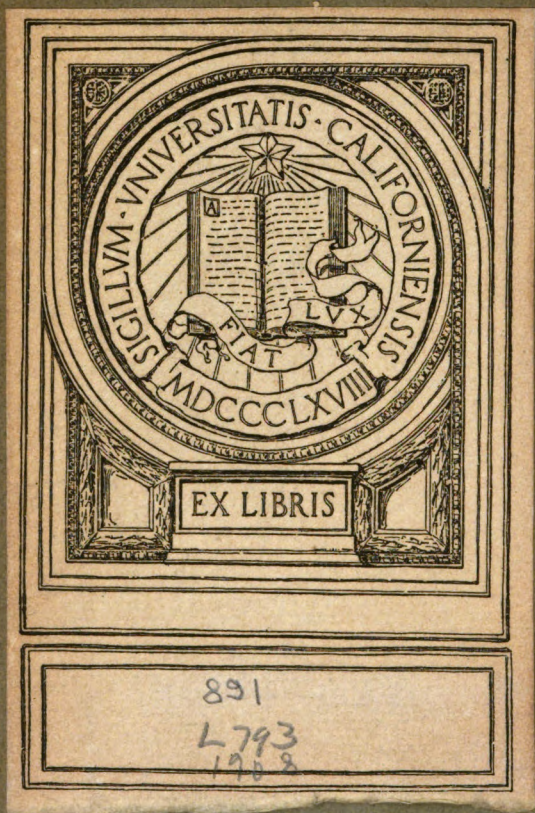
UC-NRLF



\$B 257 564

VB 01604

B. G. TEUBNER  IN LEIPZIG







# SKIZZEN LEBENDER SPRACHEN

HERAUSGEGEBEN VON WILHELM VIETOR

I. NORDENGLISCH

---

## NORTHERN ENGLISH

PHONETICS · GRAMMAR · TEXTS

BY

RICHD. J. LLOYD, M.A., D.Lit., F.R.S.E.

HON. READER IN PHONETICS AT THE UNIVERSITY COLLEGE LIVERPOOL

SECOND EDITION



1908

LEIPZIG UND BERLIN

DRUCK UND VERLAG VON B. G. TEUBNER

LONDON: DAVID NUTT

PARIS: C. KLINCKSIECK

NEW-YORK: LEMCKE & BUECHNER AMSTERDAM: SÜLPKE'SCHE BUCHH.

KOPENHAGEN: G. CHR. URSIN'S NACHF.

Digitized by Google

70. 11. 1911  
ABGESCHLOSSEN

**ALLE RECHTE,  
EINSCHLIESSLICH DES ÜBERSETZUNGSRECHTS, VORBEHALTEN**

## PREFACE.

The English represented in this book is primarily my own: in a wider sense it is that employed by educated people, born and bred in Northern England, between the latitudes of Birmingham and Durham. The affinities of native speech in that large area are such as to constitute the inhabitants one speaking community, as contrasted with the Southern community, round London, the metropolitan community, in London, the Western community, centring at Bristol, and the Northumbrian community, at Newcastle. Historically, of course, Northern English, like all other educated English, is London English: but it is London English of two or three generations ago. Since then it has displayed a remarkable stability, and has exerted a powerful conservative influence upon the national speech. Herein it offers a most marked contrast to metropolitan English, with lends itself ceaselessly to fresh innovations. Its affinities with nearly all English spoken outside of England are, for like reasons, closer than those of the South. It is still premature to set up any average world-wide standard. The most that can be done is to register the most important local standards faithfully. I have therefore attempted no compromises; and I make no apologies for putting before the world in phonetic transcription the English of Gladstone and Bright.

LIVERPOOL, January 1899.

R. J. LLOYD.

Owing to the untimely death of the author I have undertaken to see this second edition through the press. In this task I have been kindly assisted by Dr. Lloyd's daughter, Mrs. E. L. Jones, M. A., of East Kilbride, Scotland. A few footnotes have been added by Mrs. Jones or myself, and have been marked with our respective initials.

MARBURG, October 1907.

W. VIETOR.

273797

## VORWORT DES HERAUSGEBERS.

---

Das vorliegende Bändchen eröffnet eine Reihe von „Skizzen lebender Sprachen“, denen Sweets klassisches „Elementarbuch des gesprochenen Englisch“, d. h. Londonisch, im großen und ganzen als Muster dient. Als weitere Bändchen sind bisher erschienen:

Portugiesisch von A. R. G. Vianna in Lissabon;

Holländisch von R. Dijkstra in Amsterdam.

Einrichtung und Umfang sind wesentlich die gleichen wie hier. Die Lautschrift ist die der *Association Phonétique Internationale*.

Marburg, Oktober 1907.

W. Viëtor.

## TABLE OF CONTENTS.

| PHONETICS.                                      | Page |
|---|------|
| The Alphabet . . . . .                          | 1    |
| Vocal Organs and their Powers . . . . .         | 1    |
| Impeded Phones . . . . .                        | 4    |
| Labial Series . . . . .                         | 8    |
| Dental and Alveolar Series . . . . .            | 9    |
| Palatal Series . . . . .                        | 13   |
| Velar Series . . . . .                          | 13   |
| Labio-Velar Series . . . . .                    | 14   |
| Aspirates . . . . .                             | 14   |
| Unimpeded Phones (Vowels) . . . . .             | 15   |
| Primary and Secondary Vowels . . . . .          | 18   |
| Palatal (= Front) Series . . . . .              | 19   |
| Labio-Velar (= Back) Series . . . . .           | 20   |
| Obscure Vowels . . . . .                        | 22   |
| Coronal Vowels . . . . .                        | 22   |
| General Features of English Phones . . . . .    | 23   |
| Phones in Combination . . . . .                 | 23   |
| I. Syllables . . . . .                          | 23   |
| Diphthongs . . . . .                            | 24   |
| Effects of Contact . . . . .                    | 26   |
| Effects of Phonic Stress . . . . .              | 27   |
| II. Words . . . . .                             | 27   |
| III. Stress-Groups . . . . .                    | 28   |
| General Character of Northern English . . . . . | 31   |

## GRAMMAR.

|                                  |    |
|----------------------------------|----|
| The Articles . . . . .           | 33 |
| The Noun (Substantive) . . . . . | 33 |
| The Adjective . . . . .          | 35 |
| The Pronouns . . . . .           | 38 |

|  | <b>Page</b> |
|--|-------------|
| <b>The Verb . . . . .</b>  | <b>43</b>   |
| Compound Tenses . . . . .  | <b>48</b>   |
| Subordinate and Hypothetical Construction: Sequence<br>of Tenses . . . . . | <b>55</b>   |
| Minor Auxiliaries . . . . .  | <b>59</b>   |
| Obscuration of Auxiliaries . . . . .                                       | <b>61</b>   |
| Adverbs . . . . .  | <b>62</b>   |
| Prepositions . . . . .   | <b>63</b>   |
| Conjunctions . . . . .   | <b>64</b>   |
| Interjections . . . . .  | <b>64</b>   |

### TEXTS.

|                                |            |
|--------------------------------|------------|
| Preface to the Texts . . . . . | <b>65</b>  |
| Type A. . . . .                | <b>66</b>  |
| Type B. . . . .                | <b>78</b>  |
| Type C. . . . .                | <b>120</b> |
| Mixed Types . . . . .          | <b>124</b> |

## PHONETICS.

---

### THE ALPHABET.

1] Every living language possesses a limited number of spoken sounds, out of which, in varied order, all its locutions are built up, just as its printed discourse is built up of letters. These primary sounds are called its *phones*. It is best to leave out of sight at first the distinction of them into vowels and consonants (107).

2] A logical alphabet has one letter for each phone, and one phone for each letter. To study a living language, as such, a logical alphabet is indispensable. The alphabet used here is that of the *Association phonétique internationale*.

3] A phone is most easily defined to a learner in terms of its articulation, *i. e.*, of the actions and positions of the vocal organs by which it is produced (10).

### VOCAL ORGANS AND THEIR POWERS.

4] The lungs, in expiration, provide both the air, which is the medium, and the pressure, which is the generative force, of all vocal sounds. By variation of pressure the lungs produce also all differences of *stress*, whether as between words, or groups of words in a sentence, or between syllables in a word, or between phones in a syllable, or between successive parts of one phone.

## 2. PHONETICS.

Inspiration, too, divides all speech, compulsorily, into *breath-groups*.

5] The larynx, carrying the vocal bands, has three distinct states: (1) the glottis (the space between the edges of the bands) may be wide *open*, letting the breath pass without audible friction; (2) the bands may be closed, edge to edge, so that the expired air sets them *vibrating*: this creates *tone*; or (3) the bands may be firmly closed and motionless, whilst the air hisses out through a very small hole, left at one end between them: this creates *whisper*.

6] Plosive action of the glottis, *glottal catch*, so common before initial vowels in German, does not occur in English, and is to be avoided by German learners.

7] The larynx thus contributes to every phone either a tone, or a hiss, or silent breath. Hence, a **first general division of phones** into *toned*, *whispered*, and *spirate*.

8] But it is the voice-channel and its mobile parts, the tongue, the lips and the velum (veil of the palate) which convert this tone, or hiss, or silent expiration into a phone.

9] The *voice-channel* is the passage extending from the larynx to the external air. Its shape can be changed in numberless ways by movements of the tongue, lips, velum (with uvula), and jaws

10] The voice-channel consists usually of the pharynx and the mouth: but the velum has the power to transfer the exit of the channel wholly or partly to the nose, producing *nasal* or *nasalised* phones respectively.

11] Every phone is definitely associated with a certain shape or posture of the voice-channel, which is called the *configuration* of that phone.

12] Every such complex cavity has several resonances, whose mutual relation is constant so long as the shape of the whole configuration is constant.

13] The ear, recognising the composition of these complex resonances, can infer the kind of configuration and articulation from which they sprang.

14] This and similar facts (19) are our justification for studying the sounds called phones principally through their articulations.

15] **Second general division of phones:** All phones are either continuant, or gliding. A continuant phone is capable of retaining the same configuration, and therefore the same resonances, during its whole duration.

16] A gliding phone, *e. g.*, a plosive like **t**, a trill like **r**, a hiant like **w**, or a diphthong like **oi**, is characterised by a series of rapid changes in configuration and resonance. In these cases no single configuration fully represents the phone, though most of them begin, or end, or culminate in some characteristic position, which is called, more loosely, its configuration. A diphthong, of course, has two of these. For subdivisions see 22, 111.

17] **Third general division of phones:** All phones are either *impeded* or *unimpeded*. An *unimpeded* phone possesses a configuration in which there is room for all the air received from the larynx to pass out, without exciting any fresh friction.

18] These unimpeded phones simply arouse and acquire, in passing through a given configuration, the characteristic resonance of that configuration, and graft it upon the simple tone or hiss received from the larynx. They are, as a class, much more sonorous than impeded phones, and are therefore chiefly used as vowels (107).

19] An *impeded* phone is so called because the exit of air is more or less impeded by the configuration. New noises then arise at the points of greatest constriction, and these in their turn arouse resonances in the cavities anterior and posterior to the constriction. These all combine with the tone, hiss, or breath, received from the larynx, to create the final character of the phone. Impeded phones, being the less sonorous, are commonly used as consonants (107).

### IMPEDED PHONES.

20] Impeded phones may be further classified according to the nature of the impediment. This impediment may be such as to set up either a single (or double) percussion, or a several times repeated percussion, or a friction: that is, to create a *plosive*, a *trilled*, or a *fricative* phone. Plosives and trills are always gliding, but a fricative may be either gliding or continuant (15).

21] A continuant spirate fricative may be either *tense* like *s*, or *lax* like *h*. The difference between a tense and a lax fricative position is that the one does, and the other does not, impede an ordinary flow of breath. It is only by an unusual expulsion of breath that the lax spirate fricative becomes audible. It may therefore also be called *aspirate*. The same observation applies partly, of course, to the gliding spirate fricative.

22] Every gliding fricative, such as English *j*, or untrilled *r*, or *hw*, may be either appetent (= lax to tense), or hiant (tense to lax), or appetent first and hiant afterwards. Nasals will be seen to belong often to this last class (31-4).

23] Plosives can also be made tense or lax. The sounds which do duty for *b*, *d*, *g* in Saxon German are really

**lax p, t, k.** But they do not exist in English, and should be carefully avoided by those to whom they are habitual in their own language.

**24]** In toned and whispered phones "tense" articulation is never so tense as in spirates. The closed glottis diminishes the flow of the breath. If therefore the closure of **b, d, g, or v, z, j**, were made as forcible as that of **p, t, k, or f, s, x** (= German *ch* in *ach*), the resistance would be too great to be promptly overcome by the outgoing breath.

**25]** Hence in English, as in German, the distinction of tense and lax is only found in spirates.

**26]** Plosives are distinguished into *applosive* (sometimes awkwardly called *implosive*), *explosive* and *biplosive*. Applosion is a percussive shutting-off of the breath: explosion, a percussive release of it. Biplosion = applosion *plus* explosion. In Eng. *Oktober* (ɔkto:bɔ̃) the first consonant is applosive, the second explosive, the third biplosive. It is a rule in English that whenever two plosives come together, the first is applosive and the second explosive.

**27]** An explosive phone glides rapidly from percussion through tense and lax fricative positions to join the next phone: an applosive phone does just the reverse: a biplosive phone does both in succession.

**28]** But every auditory sensation has a certain duration: and these glides are usually so rapid that all their elements overlap, and are largely simultaneous in and to the ear. Thus it is that the ear accepts an applosive or explosive, or biplosive **p, t, k, b, d, g**, and an appetent, or hiant, or appetent-hiant **w, j** or **r**, as practically always the same phone.

**29]** In a biplosive phone there is really a silence between the applosion and the explosion. But, for the reason just stated, there is no silence to the ear. The silence is subsensible.

**30]** And as soon as the silence is made long enough to become sensible, there is no longer one phone, but two, the first applosive, and the second explosive. Compare *satrap* (**satrap**) and *rat-trap* (**rattrap**).

**31]** The complete (22) *nasal* possesses an oral on-glide, or off-glide, or both. These are identical, so far as they go, with those of the gliding fricative, or the plosive (27) of the same series (36), *e. g.*, the glides of **m** follow the same lines as those of **w** and **b**.

**32]** Organically in fact the closure of **m**, **n**, **ŋ** is exactly that of **b**, **d**, **g**; but before the plosive, or even the tense fricative, position is reached, the nose is thrown open, and the breath escapes through that channel, without plosion or further friction, but with marked nasal resonance.

**33]** Thus a nasal may be either appetent, or hiant, or appetent-hiant in its oral glides, just like the corresponding plosive or gliding fricative, but it differs from them in the held, or strictly nasal, portion (22).

**34]** This held portion is *not impeded*. The breath can always pass through the two nostrils without friction. Hence arises sonorousness in nasals, which enables all of them to be sometimes employed in colloquial English as vowels; *e. g.*, *open*, **o:pm**; *bitten*, **bitn**; *blacken*, **blakŋ**; where **m**, **n**, **ŋ** are all syllabic (105).

**35]** In a trill the impeding organ (in English always the tongue) vibrates to the breath, so as to produce intermittent stoppage. A single repetition of stoppage is enough to produce the sensation of trill. English rarely goes further than that. Avoid uvular trill, or any uvular sound, in English.

**36]** The modes of impediment familiar to English are:

|                                 |  |          |                        |
|---------------------------------|--|----------|------------------------|
| <b>BILABIAL:</b>                | Lip to lip.  | <b>p</b> | <b>b</b>               |
| <b>DENTILABIAL:</b>             | Lower lip to upper teeth.                                      | <b>f</b> | <b>v</b>               |
| <b>DENTAL and<br/>ALVEOLAR:</b> | Point and blade of tongue to upper teeth.                      | <b>θ</b> | <b>ð</b>               |
|                                 | Fore-blade to fore-gums.                                       | <b>s</b> | <b>z</b>               |
|                                 | After-blade to after-gums.                                     | <b>ʃ</b> | <b>ʒ</b>               |
|                                 | Point of tongue to gums.                                       | <b>t</b> | <b>[d, n, l, r, ɹ]</b> |
| <b>PALATAL:</b>                 | Front of dorsum to hard palate                                 |          | <b>j</b>               |
| <b>VELAR:</b>                   | Back „ „ „ soft „  | <b>k</b> | <b>g, ŋ</b>            |
| <b>LABIO-VELAR:</b>             | Lip to lip, and back of dorsum to hard palate, simultaneously. | <b>ʍ</b> | <b>w</b>               |
| <b>ASPIRATE:</b>                | In various places.   |          | <b>h</b>               |

**37]** In the second column, *i. e.*, to the right of the black line, each symbol has two distinct values, toned, or whispered. But in English, as in German, the difference between tone and whisper is never significant, *i. e.*, it never affects meaning. The whispered phone can be distinguished by italics, when necessary.

**38]** But the symbols of the first column must never be italicised. A spirate phone can never be rightly said to be whispered, even in whispered speech. For its sound remains absolutely unchanged: and in fact, if we were to talk about a whispered **p**, **f**, &c., we should simply combine a noun which implies a glottis wide open with an adjective which implies a glottis nearly shut.

**39]** Theoretically each one of the above indicated constrictions may give rise to impediments of at least five different kinds—tense fricative, lax fricative, gliding fricative, plosive, and nasal. Only one, two, or three, out of each possible five, are actually to be found in our list. Yet the missing members have mostly a real existence in language somewhere.

## LABIAL SERIES.

**40]** English, like most other languages, creates its labial phones by two different closures, viz: its plosives and nasal, **p**, **b**, **m**, by lip-to-lip (bilabial) closure: its fricatives, **f**, **v**, by lip-to-teeth (dentilabial) closure. The former position lends itself best to vigorous plosion: the latter to vigorous friction.

**41]** **f**, **v**. It is best to begin in every series from the fricatives: **f** is here the tense spirate fricative: **v** is the continuant toned (or whispered) fricative. Both are dentilabial: therefore avoid the bi-labial **v** sound, so often given to German *w*. The latter tends also to become hiant; but English *v* is well held.

**42]** Note that in a labial phone the impediment must be at the lips only. The tongue must be kept low enough to allow such a passage for the breath as will not be itself frictional, though of course it will resound, like a pipe, to the friction and percussion at the lips. If the tongue is moved up into a frictional position, **f**, **v** become **θ**, **ð**, in spite of lip-closure.

**43]** **p**, **b**. Eng. **b** must be toned (or whispered) (23): **p** must not be audibly aspirated. Remember however that, in some degree, aspiration is always present in every exploded spirate. The percussion of **p** is followed by a rapid glide through the tense fricative **f** (bilabial **f**) to the lax fricative (or aspirate) **h<sup>f</sup>** (21). It is this alone which distinguishes it plainly from the percussion of **t** or **k**. This **h<sup>f</sup>** always, and of necessity, follows an exploded **p**. Whether it is separately sensible or not depends on its duration. In English an easily audible aspiration, such as is quite common in German, is always to be avoided.

44] **m** is also bilabial. There is a nasal spirate **m̥**, without oral glides, which occurs in the common interjection **m̥m̥** or **m̥m̥ m̥m̥** (*h'm; h'm, h'm*). It is of course inaudible without forced breath (32) and belongs really to the aspirates (21). Note how very little **m̥**, **n̥**, and **ŋ̥** differ to the ear; and also **m**, **n**, **ŋ** themselves, when deprived of their glides.

#### DENTAL AND ALVEOLAR SERIES.

45] This series is the richest of all—in English even more so than elsewhere. Formed by the most mobile portion of the tongue, with liberty to create an anterior as well as a posterior cavity, its phones, both possible and actual, are far more varied than the labial. Note in our table (36) the overwhelming importance in English of the group formed with the tongue-tip (*corona*). They are hence called *coronal*.

46] **θ**, **ð**, as in English *thin* (**θin**) and *then* (**ðɛn**), are the fricatives most nearly adjacent to **f** and **v**. Like them, they are both continuants: **θ** = tense spirate: **ð** = toned (or whispered). Like them, too, they have no external cavity, and therefore no external resonance. They open straight into the outer air.

47] They differ essentially from **f**, **v**, in the oral tube, which converges (cp. 42) rapidly, and becomes strongly frictional near the outlet. The pupil will in the first instance acquire this friction best by putting the tongue-tip between the closed teeth. He should then try to continue the sound while withdrawing the tongue-tip just inside the teeth. This is the English position.

48] **s**, **z** are a similar pair of continuant fricatives: **s** = tense spirate = Ger. *ss*: **z** = toned (or whispered) = Ger. *s* between vowels.

49] In these phones the tongue-tip retires 4 or 5 millimetres from the upper teeth, and the inner tube, still sharply convergent, terminates there, against the outer slope of the alveolars. This leaves a small intra-dental cavity of very high, shrill resonance, in front of the inner tube. The phone attains special power when the resonances of the inner tube and outer cavity are so adjusted as to reinforce each other.

50]  $\int$ ,  $\mathfrak{z}$ , as in English *passion* ( $\text{pa}\mathfrak{z}\text{an}$ ), *vision* ( $\text{vi}\mathfrak{z}\text{an}$ ), are another such pair:  $\int$  = tense spirate fricative:  $\mathfrak{z}$  = toned (or whispered) continuant fricative.

51] In these two phones the tongue-tip is drawn back 4 or 5 mm. further than in  $\text{S}$ ,  $\text{Z}$ : so that the constriction is shifted to the inner slope of the alveolars. The adjustment is very like that of  $\text{S}$ ,  $\text{Z}$ , save that it is everywhere on a larger scale. The fore-cavity is, of course, larger: a larger part of the tongue-blade comes into play in forming the inner orifice: and it is probable that the velum is so arranged as to carry the inner tube further back. The same kind of adjustment of resonances appears here as in  $\text{S}$ ,  $\text{Z}$ ; but at a pitch about 9 semitones deeper. There is also an additional friction in  $\text{S}$ ,  $\text{Z}$ , against the tips of the lower teeth.

52] The gap in resonance between  $\text{S}$ ,  $\text{Z}$  and  $\int$ ,  $\mathfrak{z}$  is probably due to the organic facility of forming a definite tube, (a) as long as the hard palate, (b) as long as palate and velum combined. In Eng.  $\int$  the lips are passive. Do not round them or protrude them, as often in German *sch*.

53]  $\mathfrak{I}$ ,  $\mathfrak{I}$  are a fourth pair of dental fricatives. Unlike the other three, they are not continuant, but gliding, and can be either hiant, or appetent-hiant, or appetent (22). They are commonly known as untrilled  $\text{r}$ , and are here denoted by the inversion of that symbol. The toned (or

whispered) **ɹ** is very common in English (57): the spirant **ɹ** only arises incidentally and involuntarily after **p**, **t**, **k**; e. g., in *tried* (**tɹaid**), if the **t** is aspirated, the aspiration partly covers the **ɹ**, and converts it into **ɹ̥**. Hence Sweet's observation that to a foreign ear, Eng. *tried* (**tɹaid**) sometimes sounds like *chide* (**tʃaid**): which reposes of course on a certain resemblance between **ɹ** and **ʃ**. For although, in a gliding phone, there cannot be the adjusted duplicate sibilance of continuant **ʃ** (50), there is in **ɹ** a fugitive sibilance of the same character. After vowels the true **ɹ** of American and S. W. English is often relaxed in N. Eng. so as to be no longer really impeded: it is vocalic rather than consonantal, and is here written **ɹ̥** (103. 113). In other cases this postvocalic **ɹ** survives only in N. Eng. as a modification of the previous vowel (100).

54] **t**, **d** in Eng. are normally *coronal*, and rank as closures of **ɹ̥**, **ɹ**, rather than of **θ**, **ð**; or **s**, **z**; or **ʃ**, **ʒ**. These latter are all formed with the aid of the blade, which is part of the upper surface or *dorsum* of the tongue. Hence their closure creates varieties of **t**, **d**, called *dorsal*, which are not normally English.

55] Nevertheless these and other varieties arise in Eng. involuntarily, through combinations; e. g., in *fifth* (**fɪθ**), *fits* (**fɪts**), *pitch* (**pɪtʃ**) the **t** explodes dorsally, into **θ**, **s**, **ʃ**; whilst in *bitten* (**bɪtɪn**), *bottle* (**bɒtl**), *tune* (**tju:n**) it explodes (43) primarily into a **n** (58), **l** (60), or **ç** (63) glide. But these varieties come of themselves, and scarcely need special study.

56] Therefore cultivate coronal **t**, **d**; do not aspirate **t**: and see that **d** is always toned (or whispered).

57] **r** is the toned (or whispered) trill (35) of this important coronal group (36),—a kind of rapidly repeated **d**.

In conversation it has largely given place to **ɹ** (43). But in forcible speech it reappears in all prevocalic positions.

**58]** **n** is the toned (or whispered) nasal phone (31-34) of the coronal group. Compare **m** (44). The spirate **ɲ** arises sometimes as a connective glide, like **ɹ**. Compare 53 and 55. And the syllable **ɲn** occurs interjectionally, singly or repeated, like **mm̩** (44).

**59]** **l** is the toned (or whispered) lateral phone of the same coronal-alveolar group. A *lateral* phone is one articulated with a lateral exit,—medial exit being at the same time blocked by the tongue. This exit may be bilateral, or unilateral, — right-sided, or left-sided, without materially altering the quality of the phone.

**60]** **l** is not really an impeded phone. Hence its occasional employment as vowel, *e. g.*, in *bottle* = **botl**, &c. Its configuration is sufficiently unconstricted to allow the breath to pass at ordinary speed without audible friction. If turned into a spirate, (**ɭ**) it is not strongly audible, even with forced breath.

**61]** Hence the configuration of **ɭ** in actual speech is always unilateral, and often compressed, too, to increase friction. This **ɭ** is not a normal English sound; but it occurs in Welsh place-names, such as *Llandaff* (**ɭlan'daf**), and arises as a glide under the same circumstances as **ɹ** (53).

**62]** The resonance which most strongly characterises any lateral phone is that of the short crooked tube which descends sideways off the dorsum, runs along between the teeth, and finally issues under the tongue and between the lips into the outer air. Its shape and resonance vary so as to produce several types of lateral phone; but Eng. **l** is sufficiently defined by the fact that its contact is coronal-alveolar, *i. e.*, tongue-tip to upper gums.

### PALATAL SERIES.

**63]** **j** (= Eng. **y** in *yield*) is the only phone of this series which has an acknowledged place in English. There is the lax fricative **h**<sup>s</sup> in such words as *he* (**h**<sup>s</sup>**i**), compressed sometimes to actual **ç** in words like *hue* (**çj****u**): but these are combinatory phenomena. Vigorous habits of coronal articulation doubtless tend to banish palatal phones from English.

**64]** English **j** is essentially a gliding phone,—hiant, or appetent, or appetent-hiant (22). Note again the indifference (28) with which the ear accepts all these as **j**. Note also how small a portion of the whole possible glide suffices to give to the ear the impression of the whole phone. Note even, in words like *seeing*, *create*, *laïc*, *hygiene* (**si**:[**j**]**i****g**, **kri**:[**j**]**'ert**, **le**:[**j**]**ik**, **haidzi**[**j**]**i**:**n**), that there is a **j** impression subjectively created by glides which are hardly true (impeded) **j**-glides at all, but simply lead to or from the true **j**-glides.

**65]** This shows how essentially gliding is English **j**. Therefore avoid the continuant German **j**.

### VELAR SERIES.

**66]** The English velar series has no recognised fricative, but its **k** may be defined to German readers as the closure of the *ach-laut*, of Ger. *ch*; never of the *ich-laut*. That is to say, it is always velar, never palatal, even when adjacent to palatal phones, such as **j**, **i**, **e**, **ε**, **a** (63. 85-90). The lax fricative **h**<sup>x</sup> is developed involuntarily in certain combinations (70).

**67]** **k**, **g**. In our rationalised alphabet, **g** is always the same sound, always plosive, always toned (or whispered), as in *go*. Therefore avoid both the German and the

English fricative pronunciations of that symbol, and the German toneless pronunciation: **k** must not be aspirated (43).

68] **ŋ** is the toned (or whispered) nasal (31) of this series. It has precisely the same oral closure as **k** and **g**, and is identical with final *ng* in German, when free from any plosive *k*-ending. The spirate **ṅ** exists precisely to the same extent as **m̥** (44) and **n̥** (58). Words ending in *ng*, and all their derivatives, make *ng* = **ŋ**. Elsewhere it is **ŋg** or **ndʒ**: *e. g.*, **siŋg**, but **fiŋg**, **twindʒiŋ**.

69] The configuration of **ṅ** or **ŋ** differs little from that of quiet nasal breathing. During such breathing it *only* needs forced breath to create the one, and a closed larynx to create the other. Hence these two phones are the basis of several primitive interjections. The *groan* is a long **ŋ**: the *grunt* and *snort* are compounded of **ŋ** and **ṅ**.

#### LABIO-VELAR SERIES.

70] **ʌ**, **w**, are the only two members of this series in English. Like **ɹ** (53) and **j** (63), they are essentially gliding. **ʌ** is also written **hw**. It is not, however, a double phone, but the spirate corresponding to the toned (or whispered) **w**. In normal **ʌ** the labial and velar frictions are equally heard,—neither the latter overpowering, as often in Scotch, nor the former, as sometimes in Irish, pronunciation. A subjective **w** may be observed in **su:[w]iŋ**, **go:[w]iŋ**, just like the subjective **j** (64), and the subjective **ɹ** (101).

#### ASPIRATES.

71] **h** is the only aspirate sign in English, and the only one which need here be used. There exists, of course,

strictly speaking (21), a lax fricative corresponding to each tense fricative: but they do not differ strongly to the ear, and their several occurrence is usually dictated by neighbouring phones, without special volition on the part of the speaker: *e. g.*, after **p**, **t**, **k**, when aspirated, we get **hʳ**, **hˢ**, **hˣ**: before **a**, **ɛ**, **e**, **i** or **j**, we get **hʳ**: before **ɑ**, **ɔ**, **o**, **u**, we get **hˣ**. Sweet notices that sometimes in lax pronunciation *I think* resembles *I hink*: this is **hθ**.

### UNIMPEDED PHONES (VOWELS).

**72]** An unimpeded phone may be toned or whispered, never spirate (7). See definition 17-18. Note that **l** (50), and the held part of **m**, **n**, **ŋ** (34), are unimpeded: though **l̥**, **m̥**, **n̥**, **ŋ̥** are not. Note however that though in the former four the breath remains unimpeded, the sound does not. Of all unimpeded phones these have the smallest exit and the least sonority.

**73]** Other unimpeded phones have greater exit, and are therefore more sonorous, but in various degrees. They are divided, according to degree of exit, into four classes, *close*, *half-close*, *half-open*, and *open*. The adoption of four gradations is not arbitrary, but is based upon the recognition, by the ear, of two series, each containing four preeminently distinct types of sound. The vowels closely representing these eight types are called *primary*; and they are the only primary vowels in English (74).

**74]** These two series are called the *palatal* (**i**, **e**, **ɛ**, **a**), and the *labio-velar* (**u**, **o**, **ɔ**, **ɑ**), because the configurations of the former are narrowest opposite the hard palate, whilst the latter have *two* relatively narrow places, the one at the lips and the other opposite the velum. Note the total absence of the labio-palatal series, represented in German by *ü* and *ö*. Therefore never use Ger. *ö* for English obscure vowels (77).

75] Primary vowels occur normally in long stressed positions. Length and stress are well marked in English, as in German. So are shortness and want of stress: and they both tend to hinder the precise articulation of a primary vowel.

76] Hence a class of *secondary* vowels, which have become normal in English in such positions. A vowel is called secondary so long as it bears any distinct resemblance in sound to its primary. Such vowels are sometimes called *wide*, on supposed physiological grounds.

77] But when an articulation departs still further from any primary type, it produces a vowel which is *obscure*. Vowels of this third class vary much in position, yet resemble each other much more closely in sound than they resemble any primary. Hence four symbols practically suffice;  $\theta$ ,  $\vartheta$  for obscure palatal (or front) vowel;  $\alpha$  for obscure velar (or back) vowel; and  $\Lambda$  for one with no special constriction (= Sweet's "unmodified voice"). The difference between  $\theta$  and  $\vartheta$  is that the one is the obscuration of  $i$ ,  $e$ ; and the other, of  $\epsilon$ ,  $a$ .

78] Northern English possesses a fourth class of vowels, called *coronal*, because articulated by lifting the tongue-tip (*corona*) and presenting it to the alveolars, as in  $\mathbf{J}$ , but never close enough to create friction (100-3).

79] In the accompanying table the sign : stands for length. Vowels not so marked are short. Note that three of the eight chief vowel types are always long, when stressed, and one other is always short. In these cases fully stressed examples of the contrast between primary and secondary cannot be given. Half-stressed examples are given in two cases; but half stressed vowels are unsteady both in length and quality (137). The terms *half-long* and *over-long* may sometimes be needed to express finer distinctions of length.

80] VOWEL POSITIONS IN ENGLISH.

| Primary and Secondary         |           | Obscure                             |         |         | Primary and Secondary. |        |              |
|-------------------------------|-----------|-------------------------------------|---------|---------|------------------------|--------|--------------|
| Palatal                       |           | Palatal                             | Neutral | Velar   | Labio-velar            |        |              |
| Close pr.                     | feet      | i:                                  |         |         | u:                     | pool   | Close pr.    |
| " sec.                        | fet       | i                                   |         |         | u                      | pull   | " sec.       |
| Half-cl. pr.                  | gate      | e:                                  |         |         | o:                     | pole   | Half-cl. pr. |
| " sec.                        | propagate | e                                   |         |         | o                      | window | " sec.       |
| Half-op. pr.                  | dairy     | ɛ:                                  |         |         | ɔ:                     | law    | Half-op. pr. |
| " sec.                        | bed       | ɛ                                   |         |         | ɔ                      | lot    | " sec.       |
| Open pr.                      | ...       |                                     | wanting | ɔ:      |                        | father | Open pr.     |
| " sec.                        | man       |                                     | a       | wanting |                        | ...    | " sec.       |
| Coronal, long (when stressed) |           | bairn ɛ:, burn ɛ:, barn ɛ:, born ɔ: |         |         |                        |        |              |

## PRIMARY AND SECONDARY VOWELS.

81] These are best studied in the order *i*, *e*, *ɛ*, *a*, *ɑ*, *ɔ*, *o*, *u*, following the V-shaped line in the diagram. This oblique arrangement is used to remind the student (*a*) that the palatal passage not only grows wider from *i* to *e* and *ɛ*, but also extends further and further back: (*b*) that the labial and velar constrictions not only grow narrower from *ɑ* onwards to *u*, but that the latter constriction also extends further and further, both back and forward.

82] Thus arranged, these vowels are found to be in the order of their greatest similarity, both of articulation and quality. Compare 11-14. We begin at *i* with a short narrow palatal passage leading into a large pharyngeal cavity. In *e*, and again in *ɛ*, the passage grows longer and wider. In *a* and *ɑ* the passage is wider still, save that it is pinched at the velar end,—a little in *a*, and more so in *ɑ*. Then the lips contract successively for *ɔ*, *o*, *u*, and the velar passage contracts and lengthens *pari passu*. Hence *i*, *e*, *ɛ* have been called *tube vowels*: *a* and *ɑ*, *open-cavity vowels*: *ɔ*, *o*, *u*, *close-cavity vowels*—from the shape thus given to the oral part of the articulation.

83] The vowels marked close and half-close in our table (80) are all articulated with certain degrees of jaw-opening, which admit of but little change. But those of the open and half-open classes are sometimes articulated with much wider jaw-opening than usual. The internal parts are then so re-arranged as still to preserve the due relation of the resonances: for the primary vowels all owe their individuality to the establishment of definite acoustic relations of this kind. Hence another, sometimes useful, division of vowels into *expansible* and *inexpansible*.

84] Northern, like all other, English, is contrasted with both German and French by a love of gentle beginning

and gentle cessation, which finds its chief scope in vowels. It is this tendency which lies at the root of the Southern diphthongs and glides. But in the North it does not go so far.

### PALATAL (= FRONT) SERIES.

85] *i* long in North-Eng. is the same as Ger. long *i*. It has neither a fore-glide of secondary *i* nor a necessary after-glide of *j*; though the latter may arise through combinations (64). But it is slightly less close than French *i*. Lip-spreading is exceptional,— rhetorical.

86] *i* short is decidedly secondary. Primary *i* arches the tongue towards the alveolars: this secondary *i* arranges the tongue as parallel as possible to the alveolars and to the hard palate. The vowel appears then to lose some part of its resonance, and with it some part of its primary individuality. But there is no need in N.-Eng. to discriminate also in quality between the stressed and unstressed *i* in *pity*. Final *-y* after consonant is always this secondary *i*.

87] *e* long is not found quite pure in N.-Eng. In articulation it has always a brief off-glide of secondary *i*, best heard before *d*, *e. g.*, in *fade* (fe:ɪd). But this glide is so brief that the spirate on-glide of *k*, *t* or *p* is enough to obliterate it; *e. g.*, in *bake*, *cape*, *gate*. These are be:k, ke:p, ge:t to the ear, though the tongue-motion is identical. This glide is weak before any spirate. The vowel is therefore best written e:ɪ before toned (and whispered) phones and finally, but e: before spirates. The quality of the *e* is that of Ger. long *e*, a little less close than Fr. *é*.

88] In half stressed positions this e: or e:ɪ is more or less shortened, and more or less secondary in quality.

This especially happens to the ending *-ate*. Further obscuration brings it to *ə* and *ʊ*, e. g., *seperet*, vb.: *seperet*, adj., colloq. *sepret*. This same *ə* sometimes stands also for a short stressless printed *e*, especially in the endings *-əd*, *-əz*, *-ədʒ*, *-kət*, but it then never goes over to *ʊ*, e. g., *landəd*, *fɪʒəz*, *kələdʒ*, *məkət*. But note carefully what *ə* means in this book (77), its articulation not being far from those of *e* and *i*.

**89]** *ɛ* long is only found in N.-Eng. before prevocalic *r*, e. g., *bɛ:riŋ*; *ɛ* short is the normal short printed *e* of *red*, *men*, &c., and departs but little, under stress, from primary *ɛ* (= Ger. long *ä* or Fr. *ê*). But stressless *ɛ* rarely keeps this quality unless shielded on one or both sides by combined consonants; e. g., in *'abdʒekt*, *'koment*. It may become *ʊ*, e. g., *eksələnt*, *prɒbləm*; or *ə* (88); or *i*. The last result is favoured when stress sets in on the succeeding consonant, e. g., *pɪ'tɪʃən*, *dɪ'su:itʃu:d*<sup>1</sup> (= *petition*, *desuetude*).

**90]** *a* fully long does not occur in N.-Eng. Short *a* is the vowel of *man*, *cat*, &c., and resembles Fr. *a* in *patte*. It is distinct from S.-Eng. *ǣ* (*æ*). By obscuration it passes into *ʊ* as in *about* (*ʊbaut*). It is often heard half-long in words like *glass*, *chaff*, *cast*, where the South has a long or overlong *ɑ*.

#### LABIO-VELAR (= BACK) SERIES.

**91]** *ɑ* long, as in *father*, or in Ger. *fahren*, is rather rare in N.-Eng., but see 100 and 141. There is no short *ɑ* sound in Eng. Beware therefore of using this German short *ɑ* for Eng. short *a*.

**92]** *ɔ* long as in *law*, or in Fr. *tort*, differs from *ɔ* short, in *cot*, chiefly by wider jaw-opening and greater sonority (83), but also by a slightly reduced distinctness

<sup>1</sup> Hardly a recognised pronunciation.—W. V.

of quality. Both are more decidedly half-open than German short *o*. Further obscuration brings *ɔ* to *ʊ*. In N.-Eng., syllables spelled *off*, *oft*, *oss*, *ost* are short: *e. g.*, *dɔf*, *sɔft*, *lɔs*, *kɔst*.

93] *o* and *u* are commonly called *rounded* vowels. But there is no literal lip-rounding in ordinary English, nor any protrusion. The same acoustic adjustment is produced, less perfectly, by mere vertical approach. Exceptionally, rounding is cultivated for rhetorical effect.

94] *o* long, as in *loan*, resembles *oh* in Ger. *lohn*. But see 93 and 84. It never, in N.-Eng., closes to a *w* position, though a slight subjective *w* arises in certain cases (70). It keeps its quality before *r*, *e. g.*, *glɔ:ri*, not *glɔ:ri*; *stɔ:ɹ*, not *stɔ:ɹ*.

95] In half-stressed and in final stressless positions rhetorical long *o* loses more or less both in length and clearness, even to the extent of becoming short and secondary, *e. g.*, *wɪndɔz*, *rɔdɔ'dendran*. In other stressless positions it even lapses into short *ɔ*; *e. g.*, *rɔ'bast*, *rɔ'te:ʃən*. Stressed short *o* does not exist.

96] N.-Eng. long *u* resembles German long *u*. But see 93 and 84. The velar passage is shorter and wider than in Fr. *ou*. For long stressed printed *u* (= *ju:* in S.) after *l*, *r*, *s* the North generally maintains the earlier *u:*,<sup>1</sup> *e. g.*, *lu:t*, *kru:d*, *su:* (= *lute*, *crude*, *sue*). For printed *oo*, the North often maintains long *u* where the South has shortened it, *e. g.*, *ku:k*, *ru:m*. Also long *u* before *r*, *e. g.*, *ʃu:ɹ*, not *ʃɔ:ɹ*; *dju:riŋ*, not *djɔ:riŋ*.

97] Short *u* closely resembles German short *u*. It is more laxly articulated both at lips and velum than long *u*, and is decidedly secondary in timbre. It stands for stressed *oo* in *foot*, *good*, etc., and often replaces rhetorical

<sup>1</sup> S. Eng. *ju:* seems to be the earlier sound.—W. V.

long **u** in stressless and half-stressed positions, *e. g.*, in **valju**, **repju'te:ʃan**. Obscuration carries **u** to **ɒ** and **ʌ**, but only in vulgar or careless speech. Avoid these sounds even in stressless *to*, *do*, *you*, *would*, *should*, &c.

### OBSCURE VOWELS.

**98]** **ə**, **ʊ**, **ɒ**. Obscure vowels have vague articulations. Not being based upon arithmetically definite relations of resonances, they are at best but feebly distinguished, and shade off into each other by imperceptible degrees. Sounds of the class **ə** result usually from the obscuration of rhetorical stressless **e** or **i**; and of **ʊ**, from **a** or **ɛ**; but see 88. 89. So **ɒ**, from **u**, **o**, **ɔ**, **ɑ**. The usual position of **ə** is nearest **e**; of **ʊ**, nearest **ɛ**; and of **ɒ**, nearest **ɔ**.

**99]** **ʌ** is more fixed, because it is the habitual short stressed printed *u* in *but* etc. It also results, in a less fixed form, from the levelling of **a** and **ɒ** by careless speakers. In neither case is it identical with the Southern vowel. That is rather **ʊ**.

### CORONAL VOWELS.

**100]** Coronal vowels are all represented in print by vowel-sign+*r*. But it is only the expansible (83) class of vowels which, from its greater mobility of articulation, is readily capable of coronal development. Hence come the four forms **ĕ**, **Ā**, **ā**, **ĕ̄**,—all long when fully stressed, but under weaker stress they lose, first in length and then in quality, until all are levelled under short **Ā** (103). For the rest see 113.

**101]** In a coronal vowel, the vowel configuration seems to be shifted backwards, so that its exit is no longer at the lips, but between the tongue-tip and the palate. The

vowel, thus secluded, loses somewhat both in quality and sonority, but the gliding of the tongue towards or from an **ɪ** position gives also a clear simultaneous sensation of **ɪ**, though no fricative position is really reached. Compare the other *hiants* **j** (64) and **w** (70).

**102]** These coronal symbols are chosen to indicate timbre rather than articulation; *e. g.*, **ᵻ** and **ᵿ** indicate sounds which are in the main those of **u** and **ʊ**; but their articulations are not labio-velar, but coronal-velar, with the velar constriction shifted somewhat back from the normal **u** and **ʊ** positions, so as to maintain the same proportionate division of the configuration.

**103]** **ᵻ** occurs also as a short vowel in stressless, and colloquially in half-stressed, syllables. It appears also as a brief second element in the coronal diphthongs (111) arising from inexpandible vowels + *r*. This non-syllabic off-glide may be written **ᵻ**.

## GENERAL FEATURES OF ENGLISH PHONES.

**104]** Note the absence of lip-spreading (85), of rounding and protrusion (52, 93), of prompt beginning and prompt ending (84), of palatal consonants and labio-palatal vowels (63, 74). Note on the other hand the wealth of coronal-alveolar articulations, leading to a habitually retracted, flat, or even up-turned attitude of tongue (45), the tendency to glide (84), the markedness of stress and stresslessness (75), and its consequences (75-77).

## PHONES IN COMBINATION.

### I. SYLLABLES.

**105]** Speech is a succession of sounds continually rising and falling in sonority. Each single short wave of sonority, one rise and one fall, is a *syllable*.

**106]** Sonority is massiveness of subjective impression, whether tone or noise. Force, *i. e.* stress, always increases sonority, so long as the phone remains the same. But phones differ vastly in inherent sonority. Especially do toned phones excel toneless; open toned phones excel close ones (73); and primary excel obscure (98). Yet relative sonority may be modified, and sometimes even reversed, by proper application of stress, *e. g.*, in **fist**, **fits**, the **s** and **t** are stressed so as to change places in order of sonority. See 107.

**107]** When a syllable consists of one phone, the rise and fall of sonority is created simply by the inception and decline of stress. But when it consists of two or more phones the less sonorous phones must come before or after the most sonorous phone, in order of sonority. The most sonorous phone of a syllable is its *vowel*: the rest are its *consonants*.

**108]** Impeded phones are, as a rule, consonants; unimpeded phones, vowels (19). But the real distinction is that of function. The **s** of hissing, the **ʃ** of hushing are, for the moment, vowels. Cp. 34, 44, 60.

**109]** To assist the rise or fall of sonority a whispered phone is often substituted, partly or wholly, for a toned one; *e. g.*, compare **re:ɪdz** (*raids*) with **re:ɪzd** (*raised*). This is the usual fate of final toned fricatives in English after stops. Other final toned fricatives usually begin with full tone, but sink through whisper to silence: except in imitative words, such as **baz**, **hwiz**. Thus *his* is really **hɪz**,—the **z** dropping from tone to whisper.

### DIPHTHONGS.

**110]** Sometimes the vowel of a syllable is not continuant, but gliding (16); it passes from one type of sound to another. The transition may be slow or quick,

and therefore audible or inaudible. The latter is the Northern characteristic.

111] Diphthongs may be *appetent*, or *hiant* (16, 22), i. e., they may glide from a more open to a less open vowel or *vice versâ*. Examples of the latter class are the *coronal* diphthongs (103, 113).

112] The appetent diphthongs are **ai**, **oi**, **au**, where each letter has its usual short value (86, 90, 92, 97). Contrast with these the incipient diphthong **ei** (87), whose second element is very much shorter than the first.

113] Hiant diphthongs exist only in the coronal **i̥**, **o̥**, **u̥**, where the first element has the quality and nearly the length of **i**, **o**, **u**, but the second element is a short and stressless **̊** glide. Thus only do they escape the tendency (arising from the superior sonority of the second element) of all hiant diphthongs, either to split into dissyllables, or to convert the first element into a **j** or **w**. Note the distinction between **lo̥** (*lore*), monosyllable, and **lo̥̊** (= *lower*), with the syllabic **̊**.

114] Monosyllabic **e̥** does not exist; it always changes to **ê**, e. g., *prayer* = **prê**.

115] Triphthongs arise when **ai**, **oi**, **au** are followed by the same **̊** glide, representing printed *r*: and good speakers keep triphthongal *hire*, **hai̊**, distinct from *higher*, **hai̊̊**, dissyllable.

116] This **̊** glide changes to real **r** when a vowel follows; e. g., **hirip**, **hairing**, **hair'aut** = *hearing*, *hiring*, *hire out*. Sometimes a slight **̊** glide still precedes the **r** here, but the absence of it is not a fault.

117] Both diphthongs and triphthongs seem to have uncommon power to resist obscuration. Deterioration sets in rather by loss of the weaker element, *e. g.*, a'do:nt for *I don't*; fla:ɪz for *flowers*, &c.

### EFFECTS OF CONTACT.

118] Refer to 53, 54, 55, 57, 58, 61, 63, 64, 66, 68, 70, 71, 85, 87, 89, 94, 96, 100. All these changes are in the direction of *assimilation*: but careless and vulgar speech allows this process freer play and furnishes more striking examples (34, 177, 236).

119] Complete elision of a consonant is very rare in N.Eng. Such a sentence as ai kə:n go: dʒas so su:n ɛz wɛnzdi for ai kə:nt go dʒast so: sun ɛz wɛdnzdi would not pass as good English in any of its three consonantal lapses.

120] But subtler changes occur almost automatically (55). When any toned (or whispered) sound is followed by p, t, or k, it is curtailed a little; because the glottis must open to prepare for the following spirant. A vocalic example is seen in 87; but the l of bo:lt and the ŋ of baŋkɪ suffer a like curtailment. Compare bold, baŋgɔ̃ (*Bangor*).

121] Complete elision of a stressless vowel is frequent in conversation. But here also there are subtle differences, *e. g.*, stressless -an, -al change very easily into syllabic n, l after the other coronals t and d: easily also after s, z, which are nearly coronal (49): but less easily after ʃ, ʒ, which are a step further from being coronal (51). There is then always an ʌ glide, just audible, between the two positions: *e. g.*, pɑ:sl, but pɑ:ʃʌl.

## EFFECTS OF PHONIC STRESS.

**122]** Stress may be *phonic*, or *syllabic*, or *rhetorical*; *i. e.*, it may vary (a) from phone to phone in the same syllable, or (b) from syllable to syllable in the same word (or stress-group), or (c) from one word (or stress-group) to another word (or stress-group) in the same sentence or discourse (4). Stress varies even within the phone; but that is outside the scope of this work.

**123]** Instances of the effects of phonic stress on phonic quality and office have been already given for consonants in 23, 106, 109, and for vowels in 84, 113, 115. For syllabic stress see 137.

## II. WORDS.

**124]** Words are the logical elements, just as phones are the acoustic elements, of speech. It is by varying their arrangement that all meanings are expressed. Being elementary, they are indissoluble. They have no other phonetic quality in common. They may contain one or several syllables. At times they coalesce, to form new words (210).

**125]** In English, a word may even differ considerably in its phones, under varying degrees of stress, without ceasing to be the same word, *i. e.*, to have the same logical effect. See 137-9.

**126]** Hence an important distinction between the *formal* and the actual pronunciation of a word. The formal pronunciation is that which is heard when the word is fully stressed, *e. g.*, when it forms, alone, the answer to a question.

**127]** In most words the formal pronunciation differs little from the most usual. But in most auxiliaries, prepositions, conjunctions, and other minor words, the

formal pronunciation is exceedingly rare; because such words are ordinarily stressless, and their pronunciation is more or less modified by this want of stress. See 177, 236.

### III. STRESS-GROUPS.

128] There is no such separation heard between words spoken as is seen between words printed, — especially in a language so full of connective words as the English. Compare the Latin *hominis* or *fuert* with the English *of-a-man* or *may-have-been*. There is no more break between the syllables in the one case than in the other. Connected words like these are always pronounced continuously in what are called *stress-groups*.

129] A stress-group is properly measured from one zero of stress to the next; and when so measured it is found to be a logical as well as an acoustic division.

130] This fact has been often put out of sight in phonetic texts by marking the stress-groups not from zero to zero, but from maximum to maximum, like bars in music, quite irrespective of the word and sense. But in speech the individual word is indissoluble (120), both logically and acoustically; and any system which chops words in two not only fails to explain the use of the stress-group in language, but helps to conceal that use.

131] Stress-groups may be either *simple* or *compound*, i. e., they may comprise either one or several waves of syllabic stress. A wave of stress contains no more than one rise and one fall. In a compound stress-group each wave is separated from the next by a temporary relaxation (not zero) of stress.

132] Take an example, full of simple stress-groups, from Tennyson's Bugle-Song in *The Princess*:

<sup>1</sup>blo: <sup>3</sup>bju <sup>3</sup>gl || <sup>1</sup>blo: ||  
<sup>2</sup>'set | <sup>1</sup>ðe <sup>4</sup>waild <sup>3</sup>'eko:z | <sup>1</sup>'flaiig <sup>6</sup>||  
<sup>2</sup>and <sup>1</sup>'ansl <sup>3</sup>|| <sup>1</sup>'eko:z <sup>2</sup>||  
<sup>1</sup>'daiig <sup>2</sup>|| <sup>1</sup>'daiig <sup>2</sup>|| <sup>1</sup>'daiig <sup>2</sup>.

The single bars stand for relaxations, the double bars for cessations of stress. The figures indicate in each stress-group the order of strength of each syllable. All the groups but one are seen to contain one wave only.

**133]** But compound stress groups (like the second line above, which contains three waves) are much more common than simple ones. It is inconvenient to have more than one sign for stress. It will be at first indicated in our transcriptions by ' preceding the strong syllable of each stress-wave. But the number of intermediate degrees of stress (see figures above) is only limited by the power of the ear to discriminate them. This is seen still more convincingly in a single word, such as

<sup>4</sup>in<sup>2</sup>'kəm|<sup>5</sup>pri<sup>3</sup>'hensi|<sup>6</sup>'biliti<sup>1 7 8</sup>.

We may use the expressions *secondary stress*, *half stress*, and *weak stress* as intermediate to full stress and stresslessness. As accent in English falls usually on initial syllables it will be possible, as the student advances, eventually to leave it unmarked in such cases, but not elsewhere.

**134]** The degrees of subjective stress do not always exactly tally with the degrees of physical force employed. There is a natural decline in force from the beginning to the end of an expiration. The ear instinctively allows

for this, inferring rather the relative *effort* than the relative *force* of each syllable.

**135]** It is not of much use to mark breath-groups (4) in phonetic texts, because (a) they vary with the rate of breathing and the rate of speech, and (b) everyone learns in his own language to take breath at those places where there are the greatest logical pauses, — if he can: for the lungs only obey within limits. The breath period may be increased or decreased by one-half, not more, — and not twice in succession.

**136]** The period, colon, and semicolon always indicate a zero of stress; but in modern books the comma is often addressed more to the eye of the reader, for logical reasons, than to his ear. In our texts we shall avoid the colon, for fear of confusion with our sign of length (:), and we shall drop the comma when it does not indicate any zero of stress, as in *Blow*(,) *bugle*, *blow* (128).

**137]** Wide changes of stress take place in English, and have a great influence on the length (88-90), quality (95-100), and even the existence (121) of vowels. This results partly from change of rhetorical emphasis (compare *its'so:* with *i'tizso*), partly from change of stress within the word (compare *sá've:ĩ*, vb., with *sá:veĩ*, sb.), but chiefly from the style and purpose of the speaker.

**138]** Shades of speaking style are innumerable. We shall herein mark four: (A) the formal, which is only heard on the most solemn occasions, such as those of prayer, Bible reading, and liturgical services, (B) the careful and dignified, such as is heard in public speaking, and in the best conversation, (C) the careless but tolerated, as containing no very disgraceful errors, (D) the vulgar, containing errors not current in good society. Numerous examples are hereafter given (142, 177, 236),

distinguished always by these letters A, B, C and D. See also Preface to the Texts.

**139]** Style A contains very few syllables which are quite stressless, and very few vowels which are quite obscure. Style B has more of both, but is sparing of elision. Style C exaggerates weakness of stress, and consequently has frequent elisions, and still more frequent obscurations. In style D it often happens that the fully stressed syllables alone preserve their formal quality. Style B is the one which the student should aim at. The others are to be heard every day. But style C ranks only as excusable English; and it is easy to drop from it into style D, which is inexcusable. Moreover, faults are habitually overlooked in rapid speech which may and often do sound quite vulgar when spoken deliberately: and the foreigner's English is usually much slower than the Englishman's.

### GENERAL CHARACTER OF NORTHERN ENGLISH.

**140]** The differences of North and South are nearly all phonetic (but see 237, end). Many have been noted already (85-94, 96, 99, 110). The North is much less tolerant of obscurations and elisions; also of assimilations such as 'neɪtʃ̩, 'so:ldʒ̩ (or 'so:dʒ̩) instead of 'ne:tʃ̩, 'so:ldʒ̩. It is much less tolerant of pronunciations which go against the normal force of the spelling, such as the *z* in dɪ'zʌ:n, dɪ'zɒn̩, 'səkrɪfaɪz, əb'sɪzən, træn'sɪzən (*discern, dishonour, sacrifice, abscission, transition*). It is much less tolerant of dropt *h* and dropt *r*; and the insertion of an unprinted *r* between vowels (*the aid'ɪrəvɪt!*) is entirely vulgar. Spelling has operated not only to preserve pronunciation, as in the resistance to lengthening of words like *loss, cost, off, soft* (92), and the like, ending

in consonantal signs, after single vowel-signs, but also to change it, as in *dɔːnt*, *dʒɔːnt*, *ˈlɔːndri*, where the *au* of the spelling has changed former *ɑː* into *ɔː*. The like has happened generally to formerly silent *h*, which is now observed only in *hour*, *heir*, *honour*, *honest*, and derivatives. Possibly the same influence is seen in a noticeable tendency to regularise the pronunciation of *or*+const. into *ɔː*, though in many words it has been, and still generally is, *oː*, e. g., *kɔːd*, *pɔːt*, *fɔːdʒ*, *pɔːk*. Cp. the more normal *lɔːd*, *ʃɔːt*, *dʒɔːdʒ*, *fɔːk*, which have always *ɔː*.

141] As to the doubtful *a* or *ɑː* (90), the North leans strongly to the former, but with exceptions. All words which have lost *l* have *ɑː* (*bɑːm*, *hɑːf*, *sɑːv*). So also *ˈfɑːd̩*, *ˈrɑːd̩*, *ˈmɑːst̩*, *ˈplɑːst̩*, *pɑːθ*, and the abbreviations *kɑːnt* and *ʃɑːnt*. Words ending in *-mand*, and derivatives, all have often *ɑː*.<sup>1</sup> The rest of the doubtful class generally make the *a* slightly longer than in *bad*, *man*, *kab*, but there is no such lengthening nor such wide dissimilation of printed *a*+const. as is heard in London *tʃɑːf*, *glɑːs*, *plɑːnt*, and *bæːd*, *mæːn*, *kæːb*.

---

<sup>1</sup> I should say myself that the pronunciations *ˈmast̩*, *ˈplast̩*, *pɑːθ*, *bɑːθ* are quite as frequent, and in my opinion more frequent, in Northern Eng. than the pronunciations *mɑːst̩*, &c. Similarly with words ending in *-mand*.—E. L. J.

# GRAMMAR.

## THE ARTICLES.

142] There are two articles, the definite (*the*), and the indefinite (*a* before consonants, and *an* before vowels). They vary phonetically as under: see 138.

|               | A   | B       | C      | D  |
|---------------|-----|---------|--------|----|
| Before vowels | ði: | ði:, ði | ði     | ði |
| " "           | ən  | ən, ʊn  | ʊn, ən | ən |
| " consonants  | ðə  | ðə      | ðə     | ðə |
| " "           | ə   | ə, ʊ    | ʊ, ə   | ə  |

## THE NOUN (SUBSTANTIVE).

143] English nouns have three cases, nominative, objective and possessive. Most English nouns possess acoustically but one inflection, which serves alike as possessive singular and for all cases of the plural, *e. g.*, *cat's*, *cats*, *cats'* are all alike *kats* in sound. The objective case is so called because it often expresses the indirect (dative) object as well as the direct (accusative) object.

144] This inflectional ending may be -s, -z, or -əz. It is s after all spirate sounds, except s and ʃ; z after all toned (or whispered) sounds, except z and ʒ: and əz after s, ʃ, z, ʒ: *e. g.*, *sits*, *si:dz*, *boiz*, *fɪʃəz* (= *fish's*, *fishes'*).

**145]** A few nouns in **θ**, **f**, and **s** change these into the toned **ḏ**, **v**, **z** in the plural: *e. g.*, **pa:ḏz**, **o:ḏz**, **mauḏz**, **ju:ḏz**; **ka:vz**, **ha:vz**, **li:vz**, **θi:vz**; **selvz**, **elvz**; **laivz**, **naivz**, **waivz**; **lo:vz**; **wulvz**; **skū:vz**; **hwō:vz**; **hauzəz**. But the possessive singular is **pa:θs**, &c. according to rule.

**146]** A few names of animals keep the same forms in the plural as in the singular, and have therefore only the possessive inflection: *e. g.*, **fip**, **swain**, **di:ḏ**, **graus**, **traut**, **'saman**, and most kinds of fish: but not **'heripz**, **'hadəks**, **so:lz**, **i:lz**, **sprats**, **'minəz**. So also a few nouns of quantity, **brə:s** (= 2), **grə:s** (= 144), **sto:n** (= 14 lbs), and frequently also **pē:** (= 2), **'dazən** (= 12), **sko:ḏ** (= 20), **'handrədwe:t** (= 112 lbs): but these are much fewer than formerly.

**147]** Relics of plural by vowel-change are **fut**, pl. **fīt**; **tu:θ**, **ti:θ**; **gu:s**, **gi:s**; **maus**, **mais**; **laus**, **lais**; **man**, **mēn**. At the end of compounds **-man** and **-mēn**, being unstressed, often both become **-man**. Relics of plural in **-en** are **əks**, pl. **əksən**, and **brad̥ā**, **brēḏrən** (of one community, but **'brad̥āz** of one family), and in poetry **ʃu:n** for **ʃu:z**, **kain** for **kauz**; and **ain** or **i:n** for **aiz**. Still more irregular are **'wumən**, pl. **'wimən**: **tʃaild**, **'tʃildrən**: **'peni**, **pens**. But **'peniz** is the plural when penny-pieces are meant.

**148]** All the words in 147 form their possessive plural from their nominative plural by the rules given in 144 for the singular, *e. g.*, **'gi:səz**. The possessive inflexion is dropt in *for goodness (conscience, righteousness, &c.) sake*, and after **s** or **z** in polysyllabic proper names, *e. g.*, **her'odias**, **so:'kratiz**; unless very familiar, *e. g.*, **'alisəz**, **'pā:kinzəz** (*Perkins's*). It is always attached to the end of a compound noun, or noun phrase, *e. g.*, **a 'nait erants**

'spi:<sup>r</sup>; ðv 'siti v̄v landenz 'dets; 'dʒe:ɪmz, 'dʒən, and 'təməsəz fə:ð̃<sup>r</sup>.

149] But the plural sign, on the contrary, attaches itself in such cases to the word containing the main substantive notion: *naits* 'erant, 'fə:ð̃<sup>r</sup>azɪnlo:, 'hō:sgū:dz, ðv 'dets v̄v ðv 'siti v̄v 'landən.

150] The possessive is often used as an apparent nominative or objective, through ellipses of the word *church, house, shop, office*, or the like: *e. g.*, at snt 'pə:lz, tu mai 'brad̃<sup>r</sup>az, frəm 'hwaitlɪz (*shop*). Another idiomatic use of the possessive (after *of*) extends also to the pronouns. This use is originally partitive; so that a 'frænd v̄v main (or v̄v mai 'fə:ð̃<sup>r</sup>az) means *WAN* v̄v mai (or mai 'fə:ð̃<sup>r</sup>az) 'frændz. But it is also used when only one of the class exists, *e. g.*, ðis 'wɒtʃ v̄v main, ðat 'hed v̄v ju:<sup>r</sup>z (familiar and depreciatory).

### THE ADJECTIVE.

151] The Eng. adjective is never inflected for gender or case: and only two are inflected for number: *ðis*, pl. *ðiz*; *ðat*, pl. *ðo:z*. But many adjectives of two syllables, and nearly all those of one syllable, are inflected for comparison. They form the comparative by adding -<sup>r</sup> to the positive; and the superlative by adding -<sup>st</sup>.

152] Adjectives of three syllables and upwards are compared by means of the adverbs *more* and *most*. Participial adjectives must always be compared in this way even if monosyllabic, *e. g.*, *wɒ:n*, *bent*; and there is no adjective which cannot be thus compared, if rhetorical reasons so dictate.

153] Those dissyllables which end in a vowel or vocalic l (*-ble, -tle, &c.*) prefer inflection: those ending in *-ful, -les, -ig, -ed, -if, -as* reject it. The rest vacillate: but final stress is favourable, and final double consonants are unfavourable, to inflection. Inflection is used more freely before the noun than after it, *e. g.*, *ðe* 'nev̌ā 'wɔz e pɔ'laiť man; 'no: man wɔz 'ev̌a mo:ī pɔ'lait; *ðe* 'nev̌ā wɔz e 'man mo:ī pɔ'lait.

154] A few superlatives end in *-most*, *e. g.*, 'tɔpmost, 'auťāmost. Quite irregular are *gud, beťā, best; bad, wā:s, wā:st; litl, les, list; matf* (or *mēni*), *mo:ī, mo:st; fā:, fā:ðā* (or *fā:ðā*), *fā:ðust* (or *fā:ðust*). Use *eldā* and *eldest* of persons only; and never use *eldā* before *ðan*.

155] The first nineteen numerals are *wan, tu:, θri:, fo:ī, faiv, siks, sev(ā)n, e:t, nain, ten, i'lev(ā)n, twelv, θā:ti:n, fo:ī:ti:n, fifti:n, sikst:i:n, sev(ā)nti:n, e:ti:n, nainti:n*. The syllable *ti:n* is stressed when predicative, unstressed when attributive: *e. g.*, *aim θā:ti:n tu'de:ī, 'θā:ti:n ji:z 'o:ld*. See also *sko:ī* (157).

156] The other tens are 'twenti, 'θā:ti, 'fē:ti, 'fifti, 'siksti, 'sev(ā)nti, 'e:ti, 'nainti. Units are added by merely suffixing them, *e. g.*, 'θā:ti 'faiv. But under 50, and if not part of a larger number, also 'faiv and 'θā:ti, and the like are used.

157] The remaining numeral words are 'handred, 'θauzand, 'miljɔn. As adjectives these take no inflection, *e. g.*, 1,150,701 = a 'miljɔn, wan 'handred and 'fifti

'**θauzand**, 'sevn 'handred and 'wan. Compare **θri:sko:ɪ** (= 60), and **fo:ɪsko:ɪ** (= 80). But as nouns they are inflected, *e. g.*, **sam 'sko:ɪz**, **sam 'θauzandz ov 'pi:pl**. At the beginning of a number use **a** instead of **wan**, and use **and** to connect tens and units to higher denominations, but nowhere else.<sup>1</sup>

**158]** In sums of money place **and** always, and only, before the pence. The word **ɟilipz** is generally dropt if there are also pounds or pence, *e. g.*, '**θri: paundz 'faiv** (= 65 s.), '**faiv an 'tapans 'he:pəni** (5s. 2½ d.) Notice '**θripans** (3 d.) and the adjectives, '**tapani** and '**θripani**, with vowel-change. Also the nouns '**he:pɪθ**, '**penɪθ** (= *halfpennyworth*, &c.)

**159]** As to time, say '**ha:f past 'faiv** (5.30), '**kwɔ:tɪ tu 'siks** (5.45), '**twenti 'minits 'past 'twelv** (12. 20), '**twenti 'nain 'minits tu 'wan** (12. 31). But for railway purposes say '**faiv 'θɪ:ti**, '**twelv 'θɪ:ti 'wan**, &c.

**160]** The first eight ordinals are **fɪst**, '**səkand**, **θɪ:d**, **fo:ɪθ**, **fiftθ**, **sikstθ**, '**sev(ə)nθ**, **e:tθ**. Elsewhere **θ** is added after all consonants, and **-vθ** after all vowels, *e. g.*, '**handredθ**, '**twentivθ**. But in all compound numbers the ordinal modification only affects the final element, '**handred and 'səkand**, '**wan and 'θɪ:tiθ**.

**161]** Never say **wan taim**, **tu: taimz**, for **wans**, **twais**, *adv.*; but **θrais** and **θri:taimz** may be used indiscriminately.

<sup>1</sup> I should naturally say **one** instead of **a** at the beginning of any numbers running into thousands or millions.—E. L. J.

## 162]

## THE PRONOUNS.

|          | 1. pers.         | 2. pers.          | 3. pers.         |                  |            |             |
|----------|------------------|-------------------|------------------|------------------|------------|-------------|
| S. Nom.  | <b>ai</b>        | <b>ḏau</b>        | <b>hi:</b>       | <b>ʃi:</b>       | <b>it</b>  | <b>wan</b>  |
| Poss.    | <b>main, mai</b> | <b>ḏain, ḏai</b>  | <b>hiz</b>       | <b>hā:z, hā:</b> | <b>its</b> | <b>wanz</b> |
| Obj.     | <b>mi:</b>       | <b>ḏi:</b>        | <b>him</b>       | <b>hā:</b>       | <b>it</b>  | <b>wan</b>  |
| Pl. Nom. | <b>wi:</b>       | <b>ju:</b>        | <b>ḏe:ɪ</b>      |                  |            |             |
| Poss.    | <b>au:iz, au</b> | <b>ju:iz, ju:</b> | <b>ḏē:z, ḏē:</b> |                  |            |             |
| Obj.     | <b>as</b>        | <b>ju:</b>        | <b>ḏem</b>       |                  |            |             |

Where two possessives are given, the first is used substantively and predicatively, the second attributively, *e. g.*, **mai buk iz main; do:nt te:k main**. The second person plural must be used for the singular also, except in addressing God, and poetically. The alternative form **ji:**, for **ju:**, is also now poetical only.

**163]** Reflexive pronouns have no nominatives. In 1. and 2. pers. they are formed by adding **self** or **selvz** to the attributive possessive—**mai'self**, **ḏai'self**, **au:is'el'vz**, **ju:is'el'vz**: but in the 3. pers. to the objective,—**him'self**, **hā'self**, **it'self**, **wan'self**, **ḏem'selvz**. But precisely the same forms may be used, with a noun or pronoun in apposition, both in the nominative and the objective, as emphatic pronouns, *e. g.*, **ḏe 'bɔi him'self hā:t him'self**. The emphatic possessive is always **mai 'o:n**, **ḏe:r 'o:n**, &c. (= attrib. poss.+*own*).

**164]** The only case in which the gender of English nouns need be regarded is in the choice of pronouns. A ship or boat is always *she*: a small child, or an animal of unknown gender, is usually *it*. Otherwise gender

follows nature. In all *interrogatives* and *relatives*, singular and plural, and masculine and feminine, are identical.

165] The *interrogatives* are **hu:** (poss. **hu:z**, obj. **hu:m**) **hwət**, and **hwitsf**. The first is masc. and fem.; the second, neuter; the third is used only partitively of all genders, *e. g.*, **'hwitsf ov ðəm** (men, women or things) **did ju 'si:?** **'hwitsf 'man** (or woman or thing out of a given group) **did ju si:?** But **hu:** is strictly a pronoun, and in adjective uses **hu:** is replaced by **hwət** in both genders; *e. g.*, **'hwət 'man?** **'hwət 'wamen?** as well as **'hwət 'θip?**

166] The *relatives* are masc. and fem. **hu:** (poss. **hu:z**, obj. **hu:m**), neuter **hwitsf** (poss. **hu:z**, or oftener **ov hwitsf**), and **ðat**, of all genders. The last has no possessive, but substitutes **hu:z**, or **ov hwitsf**. It is also incapable of being governed by any preposition, unless the preposition can be tacked on to the verb. But this may be done with nearly all prepositions, except the **ov** of the possessive. To use this thus is a vulgarism. Colloquially **ðat** is preferred to **hu:** and **hwitsf**, when the force of the clause is demonstrative, *e. g.*, **ðe 'man (ðet) ai 'bət ðe 'buk frəm**, rather than the formal **ðe 'man frəm 'hu:m ai 'bət ðe 'buk** (see 169). But do not say **ðe 'man (ðet) wi 'sə: ðe 'haus ov; ðe 'hil (ðet) wi 'sə: ðe 'təp ov**. Say **hu:z haus, hu:z təp**. Adjectively, **hwitsf** only is used, of all genders and rarely; **'hwitsf 'θip iz e 'mistari; 'hwitsf se'im 'man 'met mi e'gen 'jestādi**.

167] Completed relatives (*i. e.*, relatives containing their own antecedent) are **hwət**, **hwət(so:)'evā**, **hu:(so:)'evā**, **hwitsf(so:)'evā**; *e. g.*, **'hwəts 'dan 'kənt bi 'andan; hwət'evā 'iz, 'iz**. In this class **hu:(so:)'evā** is, in ordinary substantive uses, the masc. and fem. form, **hwət**

and **hwət(so):'evā** being the neuters; whilst **hwits(so):'evā** is partitive (164) of all genders. In adjective uses **hwits(so):'evā** is still the partitive, but in other cases **hwət(so):'evā** is used for all genders; *e. g.*, **hwət'evā 'man ō 'wuman hi 'kə:t hi 'slu:**.

168] These words in **-evā** have an idiomatic modal force, *e. g.*, **ðv ri'zalt wɔz ðv 'se:im, hwət'evā hi 'did**; *i. e.*, let that which he did *be what it might*. Hence the emphatic force of these words after *any, no, none*, and other such words: *e. g.*, in **'no: weī hwət'evā** (*be it what it may*).

169] The relative **ðat** is often colloquially omitted, *e. g.*, **ðv 'man ju 'menfan iz 'ded**. After the comparing adverb *as*, both relative and antecedent generally disappear, *e. g.*, **ai 'laik satʃ 'ple:səz ɜz (those which) wi 'sə: 'jestādi**.

170] The demonstratives are **ðis** (pl. **ðiz**) and **ðat** (pl. **ðo:z**), **ðv se:im**, and **satʃ**. The adverb **so:** often stands for a previously stated noun-clause after the verbs *to do, say, think, hear*, and most of their synonyms: *e. g.*, **ai 'ha:d so; hi 'did so; wi i'madzind so**.

171] The four words **sam**, **'eni**, **'ev(Δ)ri**, and **no:** each form three indefinite singular pronouns by suffixing **-bədi** or **-wan** (masc. and fem.) and **-θiŋ** (neut.); so also **'samhwət**, neuter. The masc. and fem. forms freely use the possessive in **-z**. The uncompounded **sam**, **eni**, **nan**, are used pronominally in both numbers, but **'ev(Δ)ri** in neither.

172] Indefinite pronouns (and adjectives) of *quantity*, always singular, are **matʃ**, **litl**, **a litl:** of number, always

plural, 'nɛni, fju:, a fju:; but **mɛni a** (= Ger. *mancher*) is always singular; ɔ:l and in'af apply both to quantity and number, and as adj. may either precede or follow their noun; but ɔ:l must not come between the article and its noun: *e. g.*, ðe mɛn ɔ:l (or ɔ:l ðe mɛn) ɵ'skept.

173] The *distributive* i:tf is naturally singular, but can stand in apposition with plurals, *e. g.*, ðe i:tf wɔl 'strɔŋ. Poss. in -ɵz hardly used.

174] The pronouns (and adjectives) bɵ:θ, 'i:ðɔl (or 'aɪðɔl), 'ni:ðɔl (or 'naɪðɔl) must be used instead of ɔ:l, 'ɛni and nan (adj. nɵ:) when only two are spoken of. Poss. in -s or -z hardly used.

175] The word wan (= wanz in possessive and plural) is used with adjectives as an indefinite pronoun of all genders; 'hav ju ɵ gud 'fɔ:ðɔl (sɪstɪ, 'pennaf)? 'jes, 'aɪv ɵ 'gud wan ('wi:v 'gud wanz). Used pronominally 'aðɔl makes pl. 'aðɔlz. There are the only pronouns of this class with an inflected plural.

176] The *reciprocal* pronouns are 'i:tf 'aðɔl, 'wan ɵn'aðɔl (poss. in -z), both really one plural word, whose case is that originally belonging to the second element: *e. g.*, ðe i:tf 'tɔ:kt tu i:tf 'aðɔl, ðe i:tf 'fɔ:t wiθ wan ɵn'aðɔl.

177] Pronouns are naturally much subject to gradation. The following are frequent examples. See 138-9.

| A     | B         | C             | D       |
|-------|-----------|---------------|---------|
| hi:   | hi:, hi   | hi:, hi, i    | i:, i   |
| him   | him       | him, im       | im      |
| hɔl:  | hɔl:, hɔl | hɔl:, hɔl, ɔl | ɔl:, ɔl |
| hɔl:z | hɔl:z     | hɔl:z         | ɔl:z    |

| A          | B        | C             | D        |
|------------|----------|---------------|----------|
| hu:        | hu: hu   | hu:, hu, u    | u:, u    |
| hu:z       | hu:z     | hu:z, huz, uz | u:z, uz  |
| hwitʃ      | hwitʃ    | hwitʃ, witʃ   | witʃ     |
| hwət       | hwət     | hwət, wət     | wət, wat |
| ðem        | ðem, ðəm | ðam           | am, m    |
| ðat (rel.) | ðat, ðət | ðət, ðat      | ðat, at  |
| ju:        | ju:, ju  | ju:, ju, jo   | jo, ja   |
| ju:ɪ       | juɪ      | juɪ, jɔ       | jɔ, jɪ   |
| mi:        | mi:, mi  | mi            | mi       |
| mai        | mai      | mai, mi       | mi       |
| ʌs         | ʌs       | ʌs, ʌz, s     | s, z     |
| wan(z)     | wan(z)   | wan(z)        | ʌn(z)    |

178] The German pronoun *man* is variously represented in English by wan, ju:, wɪ:, ðeɪ, or the plural noun 'pi:pl, used pronominally; *man sagt* = pi:pl seɪ. The possessive has the same pronominal force: do:nt 'hʌ:t 'pi:plz 'fi:li:z; do:nt 'tred ɒn 'pi:plz 'to:z.

179] Formerly the word fo:k (*folk*) was used exactly as pi:pl (178). It continues to be used, colloquially only, in the form fo:ks—plural in form as well as in effect.

## THE VERB.

## 180] INFLECTED TENSES. Simple (or Indefinite) Present and Preterite Indicative.

| <i>Pres. Sing.</i> 1   | wənt            | dai       | lav       | wif       | raid      | bē:       |
|------------------------|-----------------|-----------|-----------|-----------|-----------|-----------|
| 2                      | (wəntest) (192) | (daɪest)  | (lavest)  | (wɪfɛst)  | (raɪdest) | (be:rest) |
| 3                      | wənts (191)     | daɪz      | lavz      | wɪfəz     | raɪdz     | bē:z      |
| <i>Pl.</i> 1. 2. 3     | wənt            | dai       | lav       | wɪf       | raid      | bē:       |
| <i>Preter. sing.</i> 1 | wəntəd          | daɪd      | lavd      | wɪft      | ro:d      | bo:ɪ      |
| 2                      | (wəntədst)      | (daɪədst) | (lavədst) | (wɪfədst) | (ro:dest) | (bo:rest) |
| 3                      | wəntəd          | daɪd      | lavd      | wɪft      | ro:d      | bo:ɪ      |
| <i>Pl.</i> 1. 2. 3     | wəntəd          | daɪd      | lavd      | wɪft      | ro:d      | bo:ɪ      |

In verbs, as in pronouns (162), there are specific forms for the 2<sup>nd</sup> pers. sing., but they are only used in addressing the Deity and poetically. The 2<sup>nd</sup> plural form is normally used for both numbers: but for completeness' sake both are given.

181] Four parts of the verb are to be specially noted. the *present stem* (**wont, raid**): the *present participle* (**wontig, raidig**): the *preterite stem* (**wonted, ro:d**); and the *past participle* (**wonted, rid(Λ)n**). Of these the second can always be derived from the first by adding **-ig**. For the third and fourth there are two modes of conjugation, the *dental* and the *vocalic*.

182] The *dental conjugation* is so called because the preterite and past participle always end in **d** or **t**. It may be also called the *living conjugation*; because it is always applied to new verbs. Its preterite and past participle are always identical: and if the present stem ends in **t** or **d**, they are formed by adding the syllable **-əd**: *e. g.*, **wont, wonted; nəd, noded**.

183] This syllabic inflexion was formerly universal in this conjugation, and may be still heard, after any of its regular verbs, in prayer, Bible-reading and liturgies, but elsewhere it applies only to verbs ending in **t** and **d**.

184] After any other ending than **t** or **d** the vowel is dropt, and the **d** is assimilated, *i. e.*, if the ending is a vowel or any other toned (or whispered) sound, the **d** simply continues; **le:ɪ, le:ɪd; tai, taɪd; lav, lavd; rəb, rəbd**. But if the ending is toneless, the inflection becomes toneless also, *i. e.*, the **d** becomes **t**; **wɪf, wɪft; rɪp, rɪpt; ask, askt, &c.**

185] Irregularities arise in this conjugation as under: (a) The **əd** inflexion is totally lost after **d** or **t** in **bid** (see also 187), **rid, sprəd; bet, let, set, hit, nit, slit, split, kast, kəst, put, ʃat, kat, θrast, bɔ:st, hɔ:t**.

(b) The ending (**d+əd**) becomes **t** in **bend, lend, rend, send, spend, bild**, which make **bent, &c.**

(c) The stem-vowel is changed, besides adding **t** or **d**, in **ki:p, kri:p, li:p, slī:p, swī:p, wī:p**, which form **kept, &c.**; and in **fi:l, fi:əd; se:ī, se:d; tel, to:ld; sel, so:ld; hi:ī, hā:d; fu:, fəd**.

(d) Instead of **d**, after a toned ending **t** appears often in **bā:nt, lā:nt, pent; dwelt\*, smelt, spelt; spilt; spoilt;** and with vowel-change added, in **di:l, delt\*; fi:l, felt\*; kli:v, kleft = split** (see also 187); **li:v, left\*; bi'ri:v, bi'reft; mi:n, mēnt\*; li:n, lent** (spelled *leant*); **dri:m, drēmt; lu:z, lōst\*; bai, bō:t\***. The forms marked with an asterisk have no alternative.

(e) The following lose their final consonants before **t**, and change their vowel to **ɔ:**: **brīg, brō:t; katʃ, kō:t; sī:k, sō:t; tītʃ, tō:t; θīŋk, θō:t**.

(f) From **me:k** comes **me:īd**; from **hav, had**.

**186]** *The vocalic conjugation* is so called because the preterite and past participle are formed by changing the stem-vowel. The past participle may or may not have a different vowel from the preterite: it may or may not retain the old ending *-en* (= **-ān, -n**). So few of the changes are identical, that it is best to tabulate them all, in the order of their resemblance.

**187]** The annexed table gives the verbs which form their participle in **-n**. In the first column are those which also change their vowel. In the second column are those which simply add **-ān** or **-n** to the preterite.<sup>1</sup>

<sup>1</sup> Some of these verbs were originally dental.—W. V.

| Present stem                     | Unlike vowel            |                     | Present stem                 | Like vowel   |       |
|----------------------------------|-------------------------|---------------------|------------------------------|--------------|-------|
|                                  | pret.                   | p. p.               |                              | pret.        | p. p. |
| <b>bid</b> , <i>bid</i>          | <b>bad</b>              | <b>bid(Δ)n</b>      | <b>bre:k</b> , <i>break</i>  | <b>bro:k</b> | -(Δ)n |
| <b>fɔ:l</b> , <i>fall</i>        | <b>fɛl</b>              | <b>fɔ:l(Δ)n</b>     | <b>tʃu:z</b> , <i>chose</i>  | <b>tʃo:z</b> | -(Δ)n |
| <b>giv</b> , <i>give</i>         | <b>ge:ɪv</b>            | <b>giv(Δ)n</b>      | <b>friz</b> , <i>freeze</i>  | <b>fro:z</b> | -(Δ)n |
| <b>draiv</b> , <i>drive</i>      | <b>dro:v</b>            | <b>driv(Δ)n</b>     | <b>kli:v</b> , <i>cleave</i> | <b>klo:v</b> | -(Δ)n |
| <b>straiv</b> , <i>strive</i>    | <b>stro:v</b>           | <b>striv(Δ)n</b>    | <b>spi:k</b> , <i>speak</i>  | <b>spo:k</b> | -(Δ)n |
| <b>θraiv</b> , <i>thrive</i>     | <b>θro:v</b>            | <b>θriv(Δ)n</b>     | <b>sti:l</b> , <i>steal</i>  | <b>sto:l</b> | -Δn   |
| <b>straid</b> , <i>stride</i>    | <b>stro:d</b>           | <b>strid(Δ)n</b>    | <b>wi:v</b> , <i>weave</i>   | <b>wo:v</b>  | -(Δ)n |
| <b>raid</b> , <i>ride</i>        | <b>ro:d</b>             | <b>rid(Δ)n</b>      | <b>haid</b> , <i>hide</i>    | <b>hid</b>   | -(Δ)n |
| <b>rait</b> , <i>write</i>       | <b>ro:t</b>             | <b>rit(Δ)n</b>      | <b>slaid</b> , <i>slide</i>  | <b>slid</b>  | -(Δ)n |
| <b>smait</b> , <i>smite</i>      | <b>smo:t</b>            | <b>smit(Δ)n</b>     | <b>tʃaid</b> , <i>chide</i>  | <b>tʃid</b>  | -(Δ)n |
| <b>raiz</b> , <i>rise</i>        | <b>ro:z</b>             | <b>riz(Δ)n</b>      | <b>lai</b> , <i>lie</i>      | <b>le:ɪ</b>  | -n    |
| <b>ʃe:k</b> , <i>shake</i>       | <b>ʃu:k</b>             | <b>ʃe:k(Δ)n</b>     | <b>bait</b> , <i>bite</i>    | <b>bit</b>   | -(Δ)n |
| <b>te:k</b> , <i>take</i>        | <b>tu:k</b>             | <b>te:k(Δ)n</b>     | <b>bi:t</b> , <i>beat</i>    | <b>bi:t</b>  | -(Δ)n |
| <b>fɔ' se:k</b> , <i>forsake</i> | <b>fɔ' su:k</b>         | <b>fɔ' se:k(Δ)n</b> | <b>trɛd</b> , <i>tread</i>   | <b>trɛd</b>  | -(Δ)n |
| <b>sle:ɪ</b> , <i>slay</i>       | <b>slu:</b>             | <b>sle:ɪn</b>       | <b>bɛ:</b> , <i>bear</i>     | <b>bo:ɪ</b>  | -n    |
| <b>blo:</b> , <i>blow</i>        | <b>blu:</b>             | <b>blom</b>         | <b>swɛ:</b> , <i>swear</i>   | <b>swo:ɪ</b> | -n    |
| <b>gro:</b> , <i>grow</i>        | <b>gru:</b>             | <b>gro:n</b>        | <b>tɛ:</b> , <i>tear</i>     | <b>to:ɪ</b>  | -n    |
| <b>θro:</b> , <i>throw</i>       | <b>θru:</b>             | <b>θro:n</b>        | <b>wɛ:</b> , <i>wear</i>     | <b>wo:ɪ</b>  | -n    |
| <b>no:</b> , <i>know</i>         | <b>nju:</b>             | <b>non:</b>         |                              |              |       |
| <b>flai</b> , <i>fly</i>         | <b>flu:</b>             | <b>flo:n</b>        |                              |              |       |
| <b>drɔ:</b> , <i>draw</i>        | <b>dru:</b>             | <b>drɔ:n</b>        |                              |              |       |
| <b>it</b> , <i>eat</i>           | <b>ɛt</b> , <b>e:ɪt</b> | <b>it(Δ)n</b>       |                              |              |       |
| <b>si:</b> , <i>see</i>          | <b>sɔ:</b>              | <b>si:n</b>         |                              |              |       |

188] Most participles which have lost -n have also the same vowel as the preterite, thus making both identical: and some verbs, originally dental, have undergone an identical vowel-change in both, with the same result.

| Present stem                            | pret. and p. p. | Present stem                        | pret. and p. p. |
|---|-----------------|-------------------------------------|-----------------|
| <b>klip<sup>1</sup></b> , <i>cling</i>  | <b>klap</b>     | <b>ho:ld</b> , <i>hold</i>          | <b>held</b>     |
| <b>slipk</b> , <i>slink</i>             | <b>slap</b>     | <b>sit<sup>5</sup></b> , <i>sit</i> | <b>sat</b>      |
| <b>hap</b> , <i>hang</i>                | <b>hap</b>      | <b>lait</b> , <i>light</i>          | <b>lit</b>      |
| <b>spin<sup>2</sup></b> , <i>spin</i>   | <b>span</b>     | <b>a'we:k</b> , <i>awake</i>        | <b>a'wo:k</b>   |
| <b>stik</b> , <i>stick</i>              | <b>stak</b>     | <b>a'baid</b> , <i>abide</i>        | <b>a'bo:d</b>   |
| <b>straik</b> , <i>strike</i>           | <b>strak</b>    | <b>fait</b> , <i>fight</i>          | <b>fo:t</b>     |
| <b>dig</b> , <i>dig</i>                 | <b>dag</b>      | <b>ʃut</b> , <i>shoot</i>           | <b>ʃot</b>      |
| <b>baind<sup>3</sup></b> , <i>bind</i>  | <b>baund</b>    | <b>get</b> , <i>get</i>             | <b>got</b>      |
| <b>bli:d<sup>4</sup></b> , <i>bleed</i> | <b>bled</b>     | <b>ʃain</b> , <i>shine</i>          | <b>ʃon</b>      |
| <b>mit</b> , <i>meet</i>                | <b>met</b>      | <b>stand</b> , <i>stand</i>         | <b>stud</b>     |

So also <sup>1</sup>flip, rip (*wring*), slip, stip, swig; <sup>2</sup>win; <sup>3</sup>faind, graind, waind; <sup>4</sup>fl:d, li:d, ri:d, spi:d; <sup>5</sup>spit.

189] All the exceptions to 188 (exc. **kam**, pret. **ke:ʔm**, p. p. **kam**) have **a** in the pret., and **ʌ** in the participle. They are

| Present stem                            | pret.         | p. p.         | Present stem              | pret.       | p. p.       |
|---|---------------|---------------|---------------------------|-------------|-------------|
| <b>rip<sup>1</sup></b> , <i>ring</i>    | <b>rap</b>    | <b>rap</b>    | <b>ran</b> , <i>run</i>   | <b>ran</b>  | <b>ran</b>  |
| <b>dripk<sup>2</sup></b> , <i>drink</i> | <b>drap</b>   | <b>drap</b>   | <b>swim</b> , <i>swim</i> | <b>swam</b> | <b>swam</b> |
| <b>bi'gin</b> , <i>begin</i>            | <b>bi'gan</b> | <b>bi'gan</b> |                           |             |             |

So also <sup>1</sup>sig, sprig; <sup>2</sup>sipk, ʃripk, stipk.

190] A few verbs have a preterite of the dental conjugation and a participle of the vocalic conjugation, in **-n**.

| Present stem                 | pret.       | p. p.       | Present stem                | pret.         | p. p.                   |
|------------------------------|-------------|-------------|-----------------------------|---------------|-------------------------|
| <b>mo:</b> , <i>mow</i>      | <b>mo:d</b> | <b>mo:n</b> | <b>hju:</b> , <i>hew</i>    | <b>hju:d</b>  | <b>hju:n</b>            |
| <b>so:</b> , <i>sow, sew</i> | <b>so:d</b> | <b>so:n</b> | <b>stru:</b> , <i>strew</i> | <b>stru:d</b> | <b>stru:n</b>           |
| <b>ʃo:</b> , <i>show</i>     | <b>ʃo:d</b> | <b>ʃo:n</b> | <b>swel</b> , <i>swell</i>  | <b>sweld</b>  | <b>swol:an</b>          |
| <b>sə:</b> , <i>saw</i>      | <b>sə:d</b> | <b>sə:n</b> | <b>ʃi:</b> , <i>shear</i>   | <b>ʃi:d</b>   | <b>ʃo:n<sup>1</sup></b> |

The verb **go:** has pret. **went**, p. p. **gən**; and **du:**, pret. **did**, p. p. **dan**.

<sup>1</sup> ʃo:n.—E. L. J.

**191]** The 3<sup>rd</sup> sing. present ind. is inflected by adding **s**, **z** or **θz** to the present stem. The precise form is determined by the same rules as the plural of nouns (144). Note that no auxiliaries are inflected in 3<sup>rd</sup> sing. except **iz**, **ɖaz** (from **du:**), **haz** (from **hav**). The alternative inflection **-εθ** or **-ϑθ** is only used on the same footing as the 2<sup>nd</sup> pers. sing. (162, 180, 192): its vowel is seldom elided, except in **sεθ**, and always in **ɖaθ** (aux.) and **haθ**.

**192]** The 2<sup>nd</sup> sing. present and 2<sup>nd</sup> sing. preterite are both formed by adding **-εst** to the respective stems. The vowel of **-εt** is generally obscured to **ϑ** (180), and is regularly elided after unelided **əd** of the preterite (183), but elsewhere it is not elided (save sometimes for rhythm), *e. g.*, **lavədst**, but **le:ɣdəst**, **nju:ɣst**. Auxiliaries alone present irregular 2<sup>nd</sup> pers. formations; **ɖ:t**, **ɖast**, **hast**, **ʃalt**, **wilt**, and uninflected **mast**, **ɖɔ:st**.

### COMPOUND TENSES.

**193]** A compound tense is formed by prefixing an auxiliary to (a) the present stem, (b) the present participle, (c) the past participle (181), or (d) an infinitive (195),—generally without **tu**.

**194]** The simple infinitive has really two forms in English, one of which is identical with that of the present participle. It is often called for distinction the *verbal noun*. Ex. of use: **wə:kɪŋ iz 'həlθi** (but it **iz 'həlθi tu 'wə:k**); **ai en'dʒoɪ 'wə:kɪŋ**; **aim 'fənd ɒv 'wə:kɪŋ**, and **ɒv 'ʃu:tɪŋ 'bɔ:dz**.

**195]** The simple infinitive, *e. g.*, **tu kə:l**, is mostly (211) *present and active* in signification. By aid of auxiliaries we get the

|                                     |                                  |
|-------------------------------------|----------------------------------|
| <i>Present Active (continuous)</i>  | tu bi: kəlɪp.                    |
| <i>Perfect       "</i>              | tu hav kəɪld.                    |
| <i>"       "       (continuous)</i> | tu hav bi:n kəlɪp.               |
| <i>Future       "</i>               | tu bi: ɛ'baut tu kəl.            |
| <i>"       "       "</i>            | tu bi: goɪp tu kəl.              |
| <i>Present Passive</i>              | tu bi: kəɪld.                    |
| <i>"       "       (continuous)</i> | tu bi: bi:ɪp kəɪld.              |
| <i>Perfect Passive</i>              | tu hav bi:n kəɪld.               |
| <i>"       "       (continuous)</i> | tu hav bi:n bi:ɪp kəɪld (rare).  |
| <i>Future       "</i>               | tu bi: ɛ'baut tu bi: kəɪld.      |
| <i>"       "       "</i>            | tu bi: goɪp tu bi: kəɪld.        |
| <i>Future Perf. Pass.</i>           | tu hav bi:n ɛ'baut tu bi: kəɪld. |
| <i>"       "       "</i>            | tu hav bi:n goɪp tu bi: kəɪld.   |

In some phrases the simple infinitive has a passive (gerundive) effect; e. g., *ḏē:z ɛ haus tu lət; aiv ɛ klas tu tɪrtʃ, ɛ klɔk tu waɪnd, &c.*

**196]** Reflexive verbs are relatively rare in English. They form their infinitive, when not referring to any person in particular, with *wan'self*, e. g., *tu 'hɑ:t wan'self iz an'pleznt.*

**197]** The English verb might be naturally viewed as possessing as many moods as it has auxiliaries. In fact it is best to view each auxiliary first carefully by itself instead of taking its combinations in the lump and equating them to foreign forms. As auxiliaries are usually unemphatic, it is necessary to note from the outset how they are obscured and changed in most positions from the forms here tabulated, even in very careful speech (236).

**198]** Essential forms of *tu bi:*, *tu hav*, and *tu du:*.

|                    |    |           |            |            |     |     |
|--------------------|----|-----------|------------|------------|-----|-----|
| <i>Pres. Sing.</i> | 1. | <b>am</b> | <b>hav</b> | <b>du:</b> |     |     |
|                    | 2. | (ḏ:t)     | (hast)     | (ḏast)     |     |     |
|                    | 3. | iz        | haz        | ḏaz        |     |     |
| <i>Pl.</i>         | 1. | 2.        | 3.         | ḏ:         | hav | du: |

|                    |    |               |                |                |
|--------------------|----|---------------|----------------|----------------|
| <i>Pret. Sing.</i> | 1. | <b>wəz</b>    | <b>had</b>     | <b>did</b>     |
|                    | 2. | <b>(wəst)</b> | <b>(hadst)</b> | <b>(didst)</b> |
|                    | 3. | <b>wəz</b>    | <b>had</b>     | <b>did</b>     |
| <i>Pl.</i>         | 1. | <b>wē:</b>    | <b>had</b>     | <b>did</b>     |
| <i>Imperative</i>  |    | <b>bi:</b>    | <b>hav</b>     | <b>du:</b>     |
| <i>Pres. part.</i> |    | <b>bi:ɪŋ</b>  | <b>haviŋ</b>   | <b>du:ɪŋ</b>   |
| <i>Past part.</i>  |    | <b>bi:n</b>   | <b>had</b>     | <b>dan</b>     |

**199]** The ancient subjunctive is rare everywhere, and almost extinct colloquially. The one great exception is the verb **tu bi:**, whose subjunctive (pres. **bi:**, past **wē:**) is currently used to express improbable or impossible supposition, *e. g.*, **if it 'bi: so:, aim 'səri; if it 'wē: so:, ai wud bi 'səri.** The latter may be rhetorically inverted, with omission of **if**;—**'wē: it so:, ai wud bi 'səri.** More rarely, **had**, plupf. subj. auxiliary, occurs in this last construction, *e. g.*, **had it 'bi:n so:, ai wud hev bi:n 'səri.** So also **jud**, &c. (225). The 3. pers. pres. subj. survives in a number of phrases expressing a wish, a prayer, or an imprecation, *e. g.*, **'bi: it so:; so 'help mi: 'gəd; 'dju:s 'te:k it.** But in free construction such wishes are introduced by **me:ɪ** (212), if regarded as feasible; or **mait** (216), if regarded as desperate. Even these constructions are rhetorical; and in ordinary speech they are changed into *that*-clauses, preceded by a verb of wishing; *e. g.*, **'bi: it so: = me:ɪ it 'bi: so: = ai 'wiʃ ðæt it 'me:ɪ bi so:.**

**200]** When not auxiliary, **tu bi: = to exist**, or is a mere copula: **tu hav = to possess**; **tu du: = to perform or to avail.** The verb **tu bi:** often agrees in number with its predicate; *e. g.*, **faiv tanz iz v 'gret 'we:t 'tu lift; mi'kaniks iz v hă:d 'sabdʒekt tu 'lă:n.**

**201]** The auxiliary use of the verb **tu hav** is to create perfect and plupf. tenses;

*Act. Ind. Perf.* **hav** (3. sing. **haz**) **si:n** (= pres. of **hav** (198)+past part.).

*Plupf.* **had** **si:n** (= pret. of **hav**+past part.).

*Pass. Ind. Perf.* **hav** (3. sing. **haz**) **bi:n si:n** (= perf. of **bi:**+past part.).

*Plupf.* **had** **bi:n si:n** (= plupf. of **bi:**+past part.).

Six infinitive combinations of **hav** have already been given (195), and may all be subjoined to other auxiliaries, generally with omission of **tu** (231). Their effect is to convert a present auxiliary tense into a perfect, a preterite into a pluperfect, and a future into a future perfect.

202] The verb **bi:** can be conjugated with every auxiliary; and be used, in all the resulting forms, as an auxiliary itself. When the past participle of a transitive verb is added to it we thus obtain the *passive voice* of that verb. When the present participle of any verb is added to it, we obtain the *active continuous voice* of that verb. Thus every simple active form has continuous and passive forms corresponding to it; e. g.,

| <i>Simple or Indef. Act.</i> | <i>Continuous Act.</i>        | <i>Indef. Passive.</i>        |
|------------------------------|-------------------------------|-------------------------------|
| <b>ai :lav</b>               | <b>ai am lavip</b>            | <b>ai am lavd</b>             |
| <b>ai lavd</b>               | <b>ai wɔz lavip</b>           | <b>ai wɔz lavd</b>            |
| <b>ai ʃal lav</b>            | <b>ai ʃal bi: lavip</b>       | <b>ai ʃal bi: lavd</b>        |
| <b>ai mait hev lavd</b>      | <b>ai mait hev bi:n lavip</b> | <b>ai mait hev bi:n lavd.</b> |

203] Not only so, but the verb **bi:** can itself take the continuous form and create a *continuous passive voice*, which is used very freely in the present and preterite, but elsewhere only when the incompleteness or continuance of the action demands emphasis. This voice differs only from the simple indefinite passive (202) by inserting **bi:ip** before the final participle; **aim bi:ip lavd**; &c.

**204]** Note how precisely the continuous forms indicate time; *e. g.*, **hi:z** 'raiding **hi:z** 'baisikl; **hi:z** bi:ɪp 'tɔ:t dʒi:'ɔɡreʃl,—at this very moment; **hi** wɔ:z 'kaminɪp tu 'sku:l; **hi** wɔ:z bi:ɪp 'ke:ɪnd fɔ mis'kɔndakt; **hi:l** bi bi:ɪp eg'zamind,—at a time definitely indicated by the speaker. The continuous present can sometimes be used for an early future, regarded as already begun; *e. g.*, 'mistɹ 'dʒo:nz iz 'haviɪp ɐ 'fju: 'frendz tu 'sɒpɹ tu'mɔro, ɹ: 'ju 'go:ɪp ðɛ:?

**205]** But the simple or indefinite present normally covers repeated or habitual action extending into an undefined past and future; **hi** 'raidz **hi:z** 'baisikl 'wel: **hi** iz 'tɔ:t dʒi:'ɔɡreʃl. And in the other indefinite tenses we can say **hi** wɔ:z 'ke:ɪnd; **hi:l** bi: eg'zamind, without being obliged to give any further indication of time.

**206]** But it is the simple present which displays this indefiniteness of time most strikingly, especially in the active voice; *e. g.*, 'tu: 'de:ɪz afta aɪ ɐ'raɪv (= fut. perf.) in 'ɛdinbrɹ, aɪ 'go: (= fut.) tu 'pɹ:θ. Historically too,—in ðis i'mɹ:dʒɛnsi **hi** go:z (pret.) fl ðɐ 'dɔktɹ, and hwɛn **hi** 'faɪndz (plupf.) (h)im, briɪpɪz (pret.) (h)im tu ðɐ 'haus. It is the context which really indicates the time.

**207]** Hence in time-clauses and *if*-clauses, attached to future verbs, this construction becomes normal; *e. g.*, **if** aɪ 'si: (fut.) **him** tu'mɔro, aɪl 'tɛl (h)im 'ðis; and the perfect likewise regularly supersedes the fut. perf.; *e. g.*, **hwɛn** aɪv 'si:n (fut. perf.) **him**, aɪl 'tɛl ju hwɔt (h)ɹ: 'sɛd.

**208]** The forms of the simple pres. and pret. passive sometimes have a different meaning, lying closer to their origin (= verb **tu** bi: + past part.). Compare

## English.

## Latin.

*The city is well fortified.**Urbs bene munita est.**— — was — —**— — — erat.*

Here the English tenses are virtually pf. and plupf., like the Latin. With some verbs this causes ambiguity, e. g.,  
*ðe ʔoi iz 'wel 'tɔ:t.*

**209]** The verb **bi:** is sometimes substituted for **hav** in the perfect, plupf. and fut. perf. of intransitive verbs of motion, e. g., **ai am kam**, *ich bin gekommen*. But in English it is never wrong to use **hav**.

**210]** The auxiliary **du:** is applied only to the active voice, pres. and pret. ind. and present imperative tenses. It creates the following forms.

*Emphatic Affirmative**Normal Negative**Ind. Pres. ai (wi:, ju:, ðe:ɪ) du: lav**ai (&c.) du: nɔt (do:nt) lav**hi: (ʃi:, it) daz lav**hi: (&c.) daz nɔt (dazn:t) lav**Pret. ai (&c.) did lav**ai (&c.) did nɔt (didn:t) lav**Imp. Pres. du: lav**du: nɔt (do:nt) lav**Normal Interrogative**Normal Neg. Interrogative**Ind. Pres. du: ai (wi:, ju:, ðe:ɪ) lav?**du: ai (&c.) nɔt lav?**do:nt (du: nɔt) ai (&c.) lav?**daz hi: (ʃi:, it) lav?**daz hi: (&c.) nɔt lav?**dazn:t (daz nɔt) hi: (&c.) lav?**Ind. Pret. did ai (&c.) lav?**did ai (&c.) nɔt lav?**didn:t (did nɔt) ai (&c.) lav?*

In the negative interrogative the first of each pair is formal, the second colloquial. Note the change in order. For remaining negative and interrogative forms see 237.

**211]** The auxiliary **du:** is never applied to the verb **bi:**, and seldom to **hav**, except colloquially in the imperative: *'du: bi: 'kwaɪt!* *'du: hav 'pe:ʃəns!* Neither is it applied to other auxiliaries. Hence the limitation

of the emphatic affirmative forms (205) to the two inflected tenses. For **du:** as resuming auxiliary see 235.

**212]** Next in importance are the four pairs of auxiliaries **ʃal, ʃud; wil, wud; kan, kud; me:ĩ, mait**. The second of each pair is historically the preterite of the other. They have no other tenses, and are invariable in each tense, except in the archaic 2. pers. sing.; **ʃalt, ʃud(ʊ)st; wilt, wud(ʊ)st; kanst, kud(ʊ)st; me:ĩ(ʊ)st, mait(ʊ)st**. They can each be joined to any of the 14 infinitive expressions (195), omitting **tu**.

**213]** When **ʃal** and **wil** are emphatic, they never express simple futurity; **ʃal** indicates compulsion from the speaker, or from other sources. Hence **ai ʃal** stands for invincible purpose: **wi: ʃal**, for destiny: and in all the other persons there is the implication, "If not, I will compel you," or at least "you will be compelled." But an emphatic **wil** indicates volition. An emphatic **ai wil**, **wi: wil**, thus indicates fixed purpose, but not predestined result. Hence the use of **ʃal** (unemphatic) rather than **wil** as the future aux. of the 1<sup>st</sup> person. But in the 2<sup>nd</sup> and 3<sup>rd</sup> persons **wil** (unemphatic) is more suitable, because free from implied compulsion: he (she, it, you, they) will do so-and-so, of his (&c.) own accord,—in the natural course of things. Hence

*Normal Future*

|  |  |  |
|--|--|--|
| <b>ai (wi:) ʃal</b><br><b>hi (ʃi:, it, ju, ɖe:ĩ) wil</b> |  | <b>go:—bi: go:ĩp—hav gən—hav</b><br><b>bi:n go:ĩp &amp;c. (195).</b> |
|--|--|--|

**214]** The exception noted by Sweet (Elb. 51, c)—**wi: 0ri: wil get ɖɛ: fɛ:st**—seems logically to arise because it is spoken by one of the three to and of the two others, thus making **wi: = ai ʋnd ju: tu:**.

215] When **me:ĩ** and **kan** are emphatic, the first indicates a contingent, the second an absolute possibility, *e. g.*, **wil ju 'klaim ðis 'mauntən? ai 'me:ĩ** (if I feel inclined, and nothing prevents me); **ai 'kan** (I am quite able); **ai 'wil** (I fully intend to do so); **ai 'sal** (—and I am going to succeed). Hence **me:ĩ** (or **kan**) is used in 1. and 3. pers. to ask leave, *e. g.*, **me:ĩ (kan) wi: li:v 'l:li tu'de:ĩ?** **ju 'me:ĩ ('kan)**. But **'sal ai &c.** (1. and 3. pers.)? requests instructions.

216] The pret. **jud**, **wud**, **mait**, **kud** have differences of their own. In really independent positions **jud** = *ought (to)* (231); **wud** = *was obstinately determined (to)*; **kud** = *was able (to)*; but **mait**, like **me:ĩ**, is always really conditional in some way. When **wud** is independent but not emphatic, it takes the weaker meaning of *used (to)*, *e. g.*, **hiz 'fa:ðl fə'bad him, bat hi əfn 'wud go:, vnd 'ðen hi wud get 'kə:t and 'panɪft.** But the aux. **me:ĩ**, **mait**, **jud**, **wud** are chiefly, and the aux. **sal**, **wil**, **kan**, **kud** are largely, used in subordinate and coordinate (hypothetical) sentences. On these a little must now be said.

#### SUBORDINATE AND HYPOTHETICAL CONSTRUCTION: SEQUENCE OF TENSES.

217] The general rule of sequence is that primary tenses must follow primary, and historical must follow historical. Exceptions will be noted in due order. Every form of the English verb whose first element (**go:z**, **iz**, **haz**, **sal**, &c.) is *per se* a present tense, is *primary*. Every form whose first element (**went**, **wəz**, **had**, **jud**, &c.) is *per se* a preterite, is *historical*. But see 223.

218] An oblique sentence is one which records words spoken, thought or felt, not in their original form but in



The difference between **mait** and **jud** is here very slight; inevitable result is best expressed by an emphatic '**wud**.'

221] A hypothetical sentence consists of two parts, the supposition and its consequence, *e. g.*,

if aim 'il, ai 'send fō ðe 'dōktā.

if ai wōz 'il, ai 'sent fō ðe 'dōktā.

- The sequence of tenses is sometimes exceptional, *e. g.*,

if ai wōz 'rōŋ, ai bæg 'pō:dn, ai wil ri'trakt.

The past tense here expresses an uncertainty, lasting into the present. Negative suppositions are often introduced by **an'lēs**. The pupil may thus give a negative turn to all examples given.

222] Feasible suppositions are generally expressed by primary tenses, *e. g.*,

if ai 'si: (207) ju: 'brādā, ail in'vait him tu 'dinā.

But

if ai **jud** 'si: | ju: 'brādā, ai wud in'vait him

if ai wē: tu 'si: (199)

if ai 'sō:

represents a rising scale of improbability. The ind. form **wōz** after **if** is very colloquial; the old subj. **wē:** is preferred.

223] Note that these three forms of supposition are only formally, not logically, historical. Hence **jud** and **wud** colloquially admit a primary tense after them, *e. g.*,  
if ai **jud** 'si: him ai wil in'vait him. 'if ju wud bi so: 'ka:nd, ai ſel bi 'grē:tful.

224] Impossible supposition, contrary to past facts, is expressed by a plupf.:

**if ai həd 'sɪn juː 'brɑːðɹ̩, ai wud həv ɪn'vaɪtəd ɦɪm,**  
and contrary to present facts, by a pret.—

**if ai 'njuː, ai wud tɛl 'ju.**

**225]** For some of the forms in 222-4 an inverted construction, really pret. subjunctive, without **if**, is sometimes found:

**ʃud ai 'siː juː 'brɑːðɹ̩, ai wud (or wɪl) ɪn'vaɪt ɦɪm.**

**'weɪr ai tu 'siː juː 'brɑːðɹ̩, ai wud ɪn'vaɪt ɦɪm.**

**'həd ai 'sɪn juː 'brɑːðɹ̩, ai wud həv ɪn'vaɪtəd ɦɪm.**

So also with **wud**, **kud** and **mait**.

**'wud ɦɪ bɑt 'lɪsn, ai kud ɛks'pleɪn.**

**'kud ai bɑt kɒn'vɪns ɦɪm, ai wud bi 'hɑpi.**

The first and third of these 5 examples are colloquially possible.

**226]** The conditional auxiliary is **wud**, as seen already in many examples. In the 1<sup>st</sup> pers. **ʃud** is used also. The use of **wud** to express a (rhetorical) wish is elliptical, *e. g.*, **'wud ðæt ai wɛ 'dɛd = ai 'wud, &c.,** a relic of the pret. subjunctive (199) of **wil** in its primitive meaning.

**227]** Ellipsis may occur either of the conditional or the consequence, **ai 'noː ju wud 'laɪk 'lɑːndən** (*if you saw it*); **'oː ɪf ai həd ɒnli 'nɒn!** (*I would have acted differently*); **ɦɪ wud 'veri mʌtʃ 'laɪk tu 'siː ju** (*if it can be so arranged*).

**228]** The pret. subj. **had** also survives, *e. g.*,

**'həd ai 'ɪnəf 'mʌni, aɪd 'goː tu 'klɒndaɪk.**

And it gives rise to several auxiliary phrases, *e. g.*,

**(ai &c.) həd 'raːðɹ̩ (goː) = (I &c.) prefer to (go).**

So also **ai həd 'suːnɹ̩; ai həd ɪz 'suːn; ai həd ɪz 'liːf.**

In these phrases, however, **had** is now very often superseded by **wud** (216, 226). But (**ai** &c.) **had** 'betl̩ (**go**) = *It will be better for (me &c.) to (go)* is a vigorously living form, and **wud** must never be substituted. See also 225.

### MINOR AUXILIARIES.

**229]** The four auxiliaries **mast**, **nīd**, **dē**, **dāst** are invariable for all persons and both tenses (exc. 2 sing. **nīd(ə)st**, **dē(ə)st**, 192). The first indicates necessity, either physical or moral; 'ɔ:l **mast** 'dai; **ju mast** 'lā:n **ju** 'lesnz: **ju** 'mast nɒt 'tel 'laɪz. But the negation of necessity is expressed by **nīd**, e. g., 'mast **ai go**? **ju** 'nīd nɒt. There is no tangible difference in meaning between **dē** and **dāst**. When any of these verbs are pret., it is necessary in principal sentences, in order to avoid ambiguity of tense, to subjoin one of the **have** infinitives (195); but in subordinate sentences this is seldom necessary, because the context indicates the past time; thus,

'bat fɒ dē 'laɪfbɔ:t dē 'mast hɜv 'pɛrɪst;  
dē 'nju: dē mast 'pɛrɪf.

See also ɔ:t (231).

**230]** Two small classes of verbs, having a certain modal force, take after them, like all the auxiliaries hitherto named, an infinitive without *to* (195). The *causative* group is **mek**, **bid** and **let** (in America **help** also). The *perceptive* group includes **sī**, **hī**, **fī**, **wɒtʃ**, **pā'si:v**, **ɔb'zā:v** and others. The latter group can substitute the present participle for the infinitive: the former cannot, e. g., **ai** 'let him g'o:; **ai** 'sɔ: him 'go:; **ai** 'sɔ: him 'go:ɪŋ.

**231]** The few remaining auxiliary expressions all retain to before the subjoined infinitive. The most important group is that which expresses modes of *obligation*, **ai ɔ:t tu; ai am tu; ai hav tu; aim 'baund tu**. The first expresses a moral obligation of any degree; the last, one which is imperative and indefeasible; the third expresses strong obligation, but it need not be moral; the second implies less of compulsion than the third, *e. g.*,

**ai hav tu 'go: tu 'landan** = *I am in some way forced to go.*

**ai am tu 'go: tu 'landan** = *It is in some way settled that I go.*

For **if ai wɛ: tu**, see 222-5. For construction of **ɔ:t**, when preterite, see 229.

**232]** The construction resulting from the addition of a *passive* infinitive to the conjugation of **ai am tu** (231) is specially important, because it is the *gerundive* construction in English, *e. g.*,

**'hwɔts tu bi 'dan?** = *Quid faciendum est?*

**its tu bi 'ho:pt na0ip 'si:rias hez 'hapnd.**

With verbs of perceiving, finding or acquiring the sense is generally potential, *e. g.*,

**ai 'kant 'get ju v 'nju:zpe:pɪ; dɔz 'nan tu bi 'si:n,**  
or **tu bi 'faund**, or **tu bi 'had**.

**233]** The aux. phrases **ai ɛm 'go:ip tu, ai ɛm v'baut tu**, both express an immediate or early future. In the infinitive they present the normal Eng. future infinitives (195).

**234]** The aux. form **ai ju:st tu** expresses past custom. Present custom is expressed by an adverb, such as **'ju:zupli**, or some equivalent phrase, attached to the simple present, *e. g.*,

ai 'ju:zʊ:li go: tu 'skɒtlend in ðe 'sɑmʌ.

ai 'ju:st tu go: tu 'skɒtlend 'evri 'sɑmʌ.

Compare ju:zd, ord. pret. of ju:z.

235] The resuming auxiliary is very freely used in English, quite singly, *e. g.*,

wil ju 'hav ðis 'wʊmən tu 'bi: ju:ɹ 'wɛdəd 'waif?  
ai 'wil.

ai 'havnt 'dʌn it 'jet, bʌt ai 'kʌn ɛnd 'wil.

Verbs not auxiliary, except bi and hav (211), are resumed by du: (dʌz, did, dʌn), *e. g.*,

hi 'dʌnsɛz 'wel, ɛnd 'so: dʌz hi:z 'sistʌ.

hi 'didnt 'help mi ɛz 'mʌtʃ ɛz hi 'maɪt hev 'dʌn.

Colloquially, an infinitive with tu may be resumed by tu only, *e. g.*, 'hari 'wʊdnt 'ple:ɪ 'krikɛt; hi 'sɛd hi 'didnt 'wɒnt tu.

### OBSCURATION OF AUXILIARIES.

236] Auxiliaries being at times totally unstressed suffer much from obscuration and curtailment. The following are the chief affirmative instances (179).

| A     | B         | C        | D         |
|-------|-----------|----------|-----------|
| am    | ɛm        | m        | m         |
| ʌ:    | ɒ:, ʌ     | ʌ, ɹ     | ʌ, ɹ      |
| iz*   | iz, z, s  | z, s     | z, s      |
| wɔ:z* | wɒz       | wʌz      | wʌz       |
| wɛ:   | wɛ, wɛ    | wʌ       | wʌ        |
| hav*  | hev, v    | ʌv, v    | ʌv, v     |
| haz*  | hez, z, s | ɛz, z, s | ʌz, z, s  |
| had*  | hed, d    | ɛd, d    | ʌd, d     |
| du:   | du        | dʊ       | dʌ, d(jʌ) |

| A            | B               | C                | D              |
|--------------|-----------------|------------------|----------------|
| <b>bi:</b>   | <b>bi:, bi</b>  | <b>bi</b>        | <b>bi</b>      |
| <b>bi:n</b>  | <b>bi:n</b>     | <b>bi:n, bin</b> | <b>bin</b>     |
| <b>wil</b>   | <b>wil, l</b>   | <b>l</b>         | <b>al</b>      |
| <b>ʃal</b>   | <b>ʃel</b>      | <b>ʃal</b>       | <b>ʃal</b>     |
| <b>kan</b>   | <b>kan, ken</b> | <b>ken, kan</b>  | <b>kan, kp</b> |
| <b>wud*</b>  | <b>wud, d</b>   | <b>wɒd, d</b>    | <b>ad, d</b>   |
| <b>ʃud*</b>  | <b>ʃud</b>      | <b>ʃɒd, ʃad</b>  | <b>ʃad</b>     |
| <b>kud*</b>  | <b>kud</b>      | <b>kɒd</b>       | <b>kad</b>     |
| <b>mast*</b> | <b>mast</b>     | <b>mast</b>      | <b>mas</b>     |

**237]** When these auxiliaries are negated, the same changes generally take place in the A and B types, but colloquially (C, D) it is the **not** which collapses (cp. 210) into **nt**, whilst the auxiliary itself remains unobscured. Eleven forms to which this applies are marked above. So also **me:ɪnt**, **maitnt**, **dē:nt**, **ni:dnt**, **ɔ:tnt**; but **masnt**, **dā:snt**, **jusnt**, lose **t** between **s** and **n**. Still more exceptional are **do:nt**, **wo:nt**, **ka:nt**, **ʃa:nt**. The form **e:ɪnt** (= *am not, are not*) is rare in N. Eng., and entirely vulgar.

#### ADVERBS.

**238]** A large number of adverbs are formed by adding prepositions (**bai**, **wiθ**, **fɹəm**, **in**, **at**, &c.) to the pronominal stems **hi:ɪ-**, **dē:ɪ-**, **hwē:ɪ-**, (**hi:r-**, **dē:r-**, **hwē:r-**, before vowels).

**239]** But the majority of adverbs are derived from adjectives. Some adjectives, such as **litl**, **matʃ**, **fā:**, **lɒp**, **lo:**, can be always used as adverbs, without change of form: and many more, chiefly monosyllables, can be so used in certain connections, *e. g.*, **hi: tɔ:kt laud**, **ple:ɪd hai**, **bɔ:t tʃɪp**, **sɔld di:ɪ**, **wā:kt hɑ:d**, **wɔ:kt fast**.

**240]** Every such adverb takes the inflected comparative and superlative, *e. g.*, **hi livd lɔŋĀ, tɔ:kt laudĀ, &c.** But the positive to **bɛtĀ** and **bɛst** is **wɛl**; and to **wĀ:s** and **wĀ:st** it is **il** or **badli**. Never use **gud** or **bad** as real adverbs.

**241]** It is allowable to say that a thing **luks** (**tɛ:sts, smɛlz, saunds, flɪz**) **gud** or **bad** (or **plɛzɛnt, ʌn-plɛzɛnt, &c.**), but these are really adjectives, subjoined to a special sense of these verbs. Cp. L. *audio*.

**242]** But most adjectives form their adverb by adding **-li**. If they end in **l** already, they only add **-i**, *e. g.*, **brɛ:ɪvli, nɔ:bli**. In prose these are practically always compared by means of **mɔ:ɪ** and **mɔ:st**. Avoid forming adverbs from adjectives already ending in **-li**. Use some periphrasis rather.

**243]** The very common adverbs **az, ðɛ:, hwɛ:** become **ɜz; ðɛ, ðɛ; hwɛ, hwɛ**, in unstressed positions, and in careless and vulgar speech may become **ʌz, ðĀ, hwĀ** or **wĀ**.

### PREPOSITIONS.

**244]** The prepositions most subject to obscuration, when unstressed, are:

| A           | B                 | C                 | D                           |
|-------------|-------------------|-------------------|-----------------------------|
| <b>at</b>   | <b>at, ʌt</b>     | <b>ʌt, ʌt</b>     | <b>ʌt</b>                   |
| <b>bai</b>  | <b>bai</b>        | <b>bai, bi</b>    | <b>bi</b>                   |
| <b>fɔ:</b>  | <b>fɔ, fɔ</b>     | <b>fɔ, fĀ</b>     | <b>fĀ</b>                   |
| <b>fɹɒm</b> | <b>fɹɒm, frɒm</b> | <b>fɹɒm, frʌm</b> | <b>frʌm</b>                 |
| <b>ɔn</b>   | <b>ɔn</b>         | <b>ɔn, ɒn</b>     | <b>ɒn, ʌn</b>               |
| <b>ɔv</b>   | <b>ɔv, ɒv</b>     | <b>ɒv, ʌv</b>     | <b>ʌv, ʌ</b>                |
| <b>tu:</b>  | <b>tu</b>         | <b>tɒ</b>         | <b>tʌ</b>                   |
| <b>wiθ</b>  | <b>wiθ, wið</b>   | <b>wiθ, wið</b>   | <b>wiθ, wið<sup>1</sup></b> |

<sup>1</sup> The pronunciation **wið** is undoubtedly the usual one in Northern English, even in the best speech.—E. L. J.

In the phrases **a'to:l**, **a'twans**, **a'tenire:t**, the stress sets in on the explosion of the **t**. All forms of **fɔ:** lose the diacritic **ˈ**, and gain a following **r**, before a vowel. The change from **wiθ** to **wɪð** is due to a toned phone following.

### CONJUNCTIONS.

**245]** The conjunctions most subject to obscuration, when unstressed, are:

| A             | B               | C                  | D                |
|---------------|-----------------|--------------------|------------------|
| <b>and</b>    | <b>and, and</b> | <b>ʌnd, ʌn</b>     | <b>ʌn, an, n</b> |
| <b>bikə:z</b> | <b>bikə:z</b>   | <b>bikəz</b>       | <b>kəz</b>       |
| <b>nɔ:</b>    | <b>nɔ:, nɔ</b>  | <b>nɔ, nɒ</b>      | <b>nʌ</b>        |
| <b>ɔ:</b>     | <b>ɔ:, ɔ</b>    | <b>ɔ, ɒ</b>        | <b>ʌ</b>         |
| <b>ðan</b>    | <b>ðən</b>      | <b>ðən, ðan</b>    | <b>ðan, ann,</b> |
| <b>hwaɪl</b>  | <b>hwaɪl</b>    | <b>hwaɪl, waɪl</b> | <b>waɪl</b>      |

All forms of **ɔ:** and **nɔ:**, as of **fɔ:** (244), resume their lost **r** before a vowel. Vulgar pronunciation always, and hasty pronunciation under loss of stress, change **hw** to **w**.

### INTERJECTIONS.

**246]** Interjections, being always emphatic, are never obscured. But many interjections in English are merely literary, or if really heard, are usually heard in forms widely differing from their spelling, *e. g.*, **humph** = **mm** (44), **hist** = **s:t** or **tst**, **pish** = **pf:**, **hush** = **ʃ:**, **tush** = **tʃ:**, **heigh ho** = **hai ho:**; **bah** is oftener **paç**, and **tut** is imploded or sharply exploded **t**. Some hardly appear in any recognised printed form; such are **F:**, expressing oppressive heat; **pf:**, a bad smell; **x:**, disgust, &c.

## TEXTS.

---

### PREFACE TO THE TEXTS.

The greater part of the following examples belong to the type B (see 138), or careful Northern pronunciation. But they are preceded by examples of type A (= formal), and followed by examples of type C (= careless), all Northern. Within each type also, they are ranked, as far as possible, in a descending order of carefulness. After these some mixed examples are given. Where a stress-break (136) is not marked by any ordinary stop, it will be indicated by a vertical bar. Let the reader remember that short *ɪ* (87) and little *ʌ* (113) are mere off-glides of diphthongs and must never be spoken as independent syllables; also that the superposed *˘* has no sound at all in itself, but is used to indicate that the subjoined vowel is coronal. The brackets ( ) indicate that the enclosed sound, though articulated, is not separately heard; whilst the brackets [ ] indicate that the enclosed sound, though heard, is not fully articulated, *i. e.* is more or less inferred or subjective (64, 70, 101). Remember that here *ø*, *ʊ*, *ɒ* are obscurations of *e*, *a*, *u*, or neighbouring sounds (98), and are not far removed from them in articulation, and that each of them retains some more or less vague suggestion of its neighbourhood to these sounds respectively.

**Type A (138).**

Authorised Version of the Bible.

Psalm XXIII, 1-4.

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters. He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Psalm XXV, 1-3.

Unto thee, O Lord, do I lift up my soul. O my God, I trust in thee; let me not be ashamed, let not mine enemies triumph over me. Yea, let none that wait on thee be ashamed, let them be ashamed which transgress without cause.

Matt. V, 3-9.

Blessed are the poor in spirit; for theirs is the kingdom of heaven. Blessed are they that mourn; for they shall be comforted. Blessed are the meek; for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness; for they shall be filled. Blessed are the merciful; for they shall obtain mercy. Blessed are the pure in heart; for they shall see God. Blessed are the peacemakers; for they shall be called the children of God.

**taip e.ĭ, paragraf wan θā:ti et.**

o:θaraizd vā:ʃan ðv ðe baibl.

ðe twenti θā:d sa:m, frəm ðe fā:st tu ðe fo:ĭθ vā:s.

ðe lō:d iz mai ʃephād; ai ʃal nɔt wɔnt. hi:  
me:kθ mi: tu lai daun in grin pastjāz; hi: li:ðeθ mi:  
bi'said ðe stil wɔ:tāz. hi: rē'sto:reθ mai so:l; hi: li:ðeθ  
mi: in ðe pa:dz ðv raitjasnəs | fō hiz neimz seŋk.  
jei, ðo: ai wɔ:k θru ðe vali ðv ðe ʃado  
ðv ðeθ, ai wil fi:f nɔ: i:vil: fō ðau ā:t wiθ<sup>1</sup> mi:; ðai rəd  
ænd ðai staf | ðe:ĭ kamfāt mi.

ðe twenti fiftθ sa:m, frəm ðe fā:st tu ðe  
θā:d vā:s.

antu ði:, o: lō:d, du ai lift ap mai so:l. o: mai  
gɔd, ai trast in ði:; let mi nɔt bi: e'ʃeiməd, let nɔt  
main enemiz traiamf o:vā mi:. jei, let nan ðet wɛt  
ɔn di: bi[j] e'ʃeiməd; let ðem bi[j] e'ʃeiməd | hwitʃ trans-  
'gres wiθ'aut<sup>1</sup> kɔ:z

ðe fiftθ tʃaptar vɑ maθju, frəm ðe θā:d tu ðe  
nainθ vā:s.

blesəd ā:d e pur in spirit; fō: ðē:z iz ðe kɪŋ-  
dam vɑ hevn:. blesəd ā: ðe:ĭ ðet mo:ɪn; fō: ðe:ĭ  
ʃəl bi kamfātəd. blesəd ā: ðe mi:k; fō: ðe:ĭ ʃəl  
in'herit ði ā:θ. blesəd ā: ðe:ĭ hwitʃ du hangar ænd  
θā:st aftər raitjasnəs; fō: ðe:ĭ ʃəl bi filəd. blesəd  
ā: ðe mā:siful; fō: ðe:ĭ ʃəl ɔb'teɪn mā:si. blesəd  
ā: ðe pjʊər in hā:t; fō: ðe:ĭ ʃəl si: gɔd. blesəd ā:  
ðe pi:sme:kāz; fō: ðe:ĭ ʃəl bi kɔ:ləd ðe tʃildrən ðv gɔd.

<sup>1</sup> I cannot feel that θ is the common N. Eng. pronun-  
ciation.—E. L. J.

## The Lord's Prayer.

Matt. VI, 9-13.

Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen

I. Cor. XIII, 4-10

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away.

---

From the "Te Deum" of the English Prayer-book.

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting.

ðe lō:dz prēi.

ðe sikstθ tʃaptar ɒð maθju, frəm ðe nainθ tu ðe  
θā:ʔti:nθ vā:s.

auā fa:ðā | hwitʃ āt in hevn:, haloed bi: dai  
neȳm. dai kinðam kam. dai wil bi dan | in ā:θ  
az it iz in hevn:. giv ʌs ðis ðeȳ | auȳ ðeȳli bred.  
and fō'giv ʌs auā dets, az wi: fō'giv auā ðetāz.  
and lið ʌs not intu tem'te:ʃan, bat di'livar ʌs frəm  
i:vl. fō: ðain iz ðe kinðam, and ðe paʊr, and ðe  
glo:ri, for evā. eȳmen.

ðe θā:ʔti:nθ tʃaptar | ɒv ðe fā:st ípisl tu ðe  
kɒ'rinθjenz, frəm ðe fo:ʔθ tu ðe tenθ vā:s.

tʃariti safaræθ loȳ, and iz kaind; tʃariti envieθ  
not; tʃariti vɔ:ntæθ not itself, iz not pafed ʌp, ðaθ  
not bi'heȳv itself ʌn'simli, sikeθ not har ɔ:n, iz not  
izili prɔ'voikt, θiŋkæθ no: i:vil; ri'dʒoiseθ not in in'ikwiti,  
bat ri'dʒoiseθ in ðe tru:θ; be:reθ ɔ:l θiŋz, bi'liveθ ɔ:l  
θiŋz, ho:peθ ɔ:l θiŋz, en'dju:reθ ɔ:l θiŋz. tʃariti  
nevā feȳleθ; bat hwedā ðē bi prɔfisiz, ðeȳ ʃel  
feȳl; hwedā ðē bi tanȳ, ðeȳ ʃel sis; hwedā  
ðē bi noledȳ, it ʃel vaniʃ e'weȳ. fō wi: no:  
in pārt, and wi: prɔfisai in pārt. bat hwen ðat hwitʃ  
iz pāfekt iz kam, ðen ðat hwitʃ iz in pārt ʃal bi  
dan e'weȳ.

frəm ðe "ti: di:ʌm" ɒv ði[j] ingglif prēibuk.  
wi: preȳz ði: o: god; wi: ak'noledȳ ði: tu bi: ðe lō:d.  
ɔ:l ði ā:θ ðaθ wā:ʃip ði:, ðe fa:ðar evā'lastiŋ.

To Thee all angels cry aloud, the heavens and all the powers therein.

To Thee cherubim and seraphim continually do cry.

Holy, Holy, Holy, Lord God of Sabaoth;

Heaven and earth are full of the majesty of Thy glory.

The glorious company of the apostles praise Thee;

The goodly fellowship of the prophets praise Thee;

The noble army of martyrs praise Thee;

The holy church throughout all the world doth acknowledge Thee,

The Father, of an infinite majesty,

Thine honourable, true and only Son,

Also the Holy Ghost, the Comforter.

---

### A Hymn of Cardinal Newman.

Lead, kindly Light, amid the encircling gloom,

Lead Thou me on.

The night is dark, and I am far from home;

Lead Thou me on.

Keep thou my feet; I do not ask to see

The distant scene,—one step enough for me.

I was not ever thus, nor prayed that Thou

Shouldst lead me on.

I loved to choose and see my path—but now

Lead Thou me on.

I loved the garish day, and spite of fears,

Pride ruled my will: remember not past years.

tu ði: ɔ:l e'ɪndʒalz krai e'laud, ðe hevn:z end ɔ:l ðe  
pauʌz ðe:r'in.

tu ði: tʃerubim and serefim | kən'tinjuali du krai.

ho:li, ho:li, ho:li, lɔ:d god ɒv sa'be:ʒəθ;

hevn and ʌ:θ ɑ: ful ɒv ðe madʒesti ɒv ðai glɔ:ri.

ðe glɔ:rias kampəni ɒv ði: e'pɔsl:z preɪz ði;

ðe gudli feloʃip ɒv ðe prɒfets preɪz ði;

ðe nɔ:bl ɑ:mi ɒv mɑ:tʌz preɪz ði;

ðe ho:li tʃʌ:tʃ | θru[w]'aut ɔ:l ðe wʌ:ld | dʌθ ak'nə-

ledʒ ði,

ðe fu:ðʌ, ɒv ən infinit madʒesti,

ðain ɔnərəbl, tru: end ɔnli sən,

ɔ:lso ðe ho:li go:st, ðe kəmfʌtʌ.

e him ɒv kʌ:dɪnəl nju:mən.

li:d kaɪndli laɪt, e'mɪd dʒ ɔn'sʌ:kliŋ glum,

li:d ðau mi:[j] ɔn.

ðe naɪt ɪz dʌ:k, end aɪ ɛm fɑ: frɒm ho:m;

li:d ðau mi:[j] ɔn.

kɪ:p ðau maɪ fɪt; aɪ du: nɒt ask tu si:

ðe dɪstənt sɪ:n,—wən step ɪ'naf fɒ mi:.

aɪ wɒz nɒt evʌ ðʌs, nɔ preɪd ðet ðau

ʃudst li:d mi:[j] ɔn.

aɪ lʌvd tu tʃu:z end si: maɪ pa:θ—bʌt naʊ

li:d ðau mi:[j] ɔn.

aɪ lʌvd ðe ge:rɪʃ ðeɪ, and spʌɪt ɒv fi:ʒ,

praɪd ru:ld maɪ wɪl; rɪ'membʌ nɒt pʌst ju:ʒ.

So long Thy power hath blest me, sure it still  
Will lead me on,  
O'er moor and fen, o'er crag and torrent, till  
The night is gone,—  
And with the morn, those angel faces smile,  
Which I have loved long since, and lost awhile.

---

Declamation of Poetry and Drama.

Shakespeare, Merchant of Venice, act 4, scene 1.

*Portia.* The quality of mercy is not strained;  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice blessed;  
It blesseth him that gives, and him that takes;  
'Tis mightiest in the mightiest; it becomes  
The throned monarch better than his crown;  
His sceptre shews the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings;  
But mercy is above this sceptred sway;  
It is enthroned in the hearts of kings,  
It is an attribute to God himself;  
And earthly power doth then shew likest God's  
When mercy seasons justice.

From Milton's Paradise Lost.

Opening of Belial's speech in the infernal Council.

I should be much for open war, O peers,  
As not behind in hate; if what was urged  
Main reason to persuade immediate war,

so: lɔŋ ɖai paʊ haθ blest mi:, fɜr it stil:  
 wil li:d mi:[j] ɔn,  
 o:ɪ mu:r ɛnd fɛn, o:ɪ krag ɛn(d) tɔrɛnt, til:  
 ðɛ nait iz gɔn,—  
 and wiθ ðɛ mɔ:u, ðo:z ɛɪndʒal fɛsɛz smail,  
 hwitʃ ai hɛv lʌvd lɔŋ sins, and lɔst ɛ'hwail.

dekle'me:ʃn: ɒv po:etɪ ɛnd dra:mɛ.  
 ʃe:kspi:ɪ, mʌ:tʃɛnt ɒv venis, akt fo:ɪ, si:n wʌn.  
 po:ʃiɛ. ðɛ kwɔliti ɒv mʌ:si iz nɔt streɪnd;  
 it drɔpɛθ az ðɛ dʒɛntl: reɪn frɔm hɛvn:  
 ʌ'pɔn ðɛ plɛ:s bi'ni:θ. it iz twais blest;  
 it blɛsɛθ him ðɛt givz, and him ðɛt te:ks;  
 tɪz maitiɛst in ðɛ maitiɛst; it bi'kʌmz  
 ðɛ θrɔ:nɛd mɔnʌk bɛtʌ ðɛn hiz kraun;  
 hiz septʌ ʃo:z ðɛ fo:ɪs ɒv temp(ʌ)rʌl paʊ,  
 ði[j] ʌtɪbjʊt tu o: ɛnd mʌdʒɛsti,  
 hwɛr'in dʌθ sit ðɛ drɛd ɛnd fir ɒv kɪŋz;  
 bʌt mʌ:si iz ɛ'baʊ ðis septʌd swɛɪ;  
 it iz ɛn'θrɔ:nɛd in ðɛ hʌ:ts ɒv kɪŋz,  
 it iz ɛn ʌtɪbjʊt tu gɔd him'sɛlf;  
 and ʌ:θli paʊ dʌθ ðɛn ʃo: laɪkɛst gɔdz |  
 hwen mʌ:si si:zʌnz dʒʌstɪs.

frɔm mɪltʌnz pʌrɛdʌɪs lɔst.  
 o:pniŋ ɒv bi:lʒʌlz spi:tʃ in ði[j] in'fʌ:nl: kʌʊnsl:  
 ai ʃʊd bi mʌtʃ fɔr o:pʌn wɔ:r, o: pi:ɪz,  
 ʌz nɔt bi'hʌɪnd in hɛt; if hwɔt wɔz ʌ:dʒd  
 mɛɪn ri:zʌn | tu pʌ'swɛɪd i'mɪdʒɛt wɔ:

Did not dissuade me most, and seem to cast  
Ominous conjecture on the whole success;  
When he, who most excels in fact of arms,  
In what he counsels, and in what excels,  
Mistrustful, grounds his courage on despair  
And utter dissolution, as the scope  
Of all his aim, after some dire revenge.  
First, what revenge? The towers of Heaven are filled  
With armed watch, that render all access  
Impregnable: oft on the bordering deep  
Encamp their legions; or, with obscure wing,  
Scout far and wide into the realm of night,  
Scorning surprise. Or could we break our way  
By force, and at our heels all Hell should rise  
With blackest insurrection, to confound  
Heaven's purest light; yet our great Enemy,  
All incorruptible, would on his throne  
Sit unpolluted; and the ethereal mould,  
Incapable of stain, would soon expel  
Her mischief, and purge off the baser fire,  
Victorious. Thus repulsed, our final hope  
Is flat despair; we must exasperate  
The Almighty Victor to spend all his rage;  
And that must end us; that must be our cure,  
To be no more. Sad cure! for who would lose,  
Though full of pain, this intellectual being,  
Those thoughts that wander through eternity,  
To perish rather, swallowed up and lost  
In the wide womb of uncreated night,  
Devoid of sense and motion?

---

did not di'swe:ld mi moist, and si:m tu kast  
 ɔminas kɔn'dʒektjɑ | ɔn ðe ho:l sak'ses;  
 hwen hi: hu: mo:st ek'selz in fakt ɒv ðimz,  
 in hwɔt hi kaunsalz, and in hwɔt ek'selz  
 mis'trastful, graundz hiz kærɔdz ɔn dis'pɛ: |  
 and ʌt ða diso'lu:ʃən, az ðe sko:p  
 ɒv ɔ:l hiz e:ɪm, aft̩ sam dair ri'vendʒ.  
 fɑ:st, hwɔt ri'vendʒ? ða tauɪz ɒv hevn ɔ: fild  
 wiθ ðimɛd wɔtʃ, ðet rendɑ ɔ:l ak'ses  
 im'pregnebl; ɔft ɔn ða bɔ:d(ʌ)riŋ di:p  
 ɔn'kamp ðɛ li:dʒənz; ɔ wiθ ɔbskjuɪ wiŋ,  
 skaut fɑr ɛnd waid intu ðe relm ɒv nait,  
 skɔ:niŋ sʌ'praiz. ɔ kud wi bre:k ʌɪ weɪ  
 baɪ fo:ɪs, ɛnd ʌt ʌɪ hi:lz ɔ:l hel juð raiz |  
 wiθ blakest insʌ'rekʃən, tu kɔn'faund  
 hevn:z pju:rest lait; jɛt ʌɪ gre:t enɛmi,  
 ɔ:l inkɔ'raptibl; wud ɔn hiz θro:n  
 sit ʌnpɔ'lutɛd; and ði[j] i:θi:riəl mo:ld,  
 in'ke:pebl: ɒv ste:ɪn, wud sʌm eks'pel  
 hʌ mistʃi:f, and pʌ:dz ɔf ðe be:sʌ faɪ,  
 vik'tɔ:rjəs. ðas ri'palst, ʌɪ faɪnəl ho:p  
 iz flat dis'pɛ:; wi mast eg'zaspæret  
 dʒ ɔ:l'maiti vikt̩ tu spend ɔ:l hiz reɪdz,  
 and ðat mast ɛnd ʌs; ðat mast bi: ʌɪ kjʉ:ɪ,  
 tu bi: no mo:ɪ. sʌd kjʉ:ɪ! fɔ hu: wud lʉ:z,  
 ðo: ful ɒv peɪn, ðis intɛ'lektjʉəl bi:ɪŋ,  
 ðo:z θɔ:ts ðet wɔnd̩ θru: i:t̩:ni:ti,  
 tu perɪʃ raɪd̩, swɔlo:d ʌp ɛnd lɔst |  
 in ðe waid wʉ:m ɒv ʌnkri[j]'etɛd nait,  
 di'void ɒv sens ɛnd mo:ʃən?

From a Sermon by C. H. Spurgeon.

When thou goest, it shall lead thee; when thou sleepest, it shall keep thee; and when thou awakest, it shall talk to thee (Prov. VI, 22).

To talk signifies fellowship, communion, familiarity. It does not say, "It shall preach to thee." Many persons have a high esteem for the Book; but they look upon it as though it were some strangely-elevated teacher, speaking to them from a lofty tribunal, while they stand far below. I will not in the least condemn such reverence, but it were far better if they would understand the familiarity of God's Word. It does not so much preach to us as *talk* to us. It is not, "When thou awakest, it shall lecture thee," or "it shall scold thee." No, no, "it shall *talk* with thee." We sit at its feet, or rather at the feet of Jesus, in the Word, and it comes down to us; it is familiar with us, as a man talketh to his friend. And here let me remind you of the delightful familiarity of Scripture in this respect,—that *it speaks the language of men*. If God had written us, a book in His own language, we could not have comprehended it, or what little we understood would have so alarmed us, that we should have besought that those words should not be spoken to us any more: but the Lord, in His Word, often uses language which, though it be infallibly true in its meaning, is not after the knowledge of God, but according to the manner of man. I mean this, that the Word uses similes and analogies of which we may say that they speak humanly, and not according to the absolute truth as God Himself sees it. As men conversing with

from e sĀ:man bai si: e:tf spĀ:dʒan.

hwen ɖau goɾest, it ʃel li:d ɖi:; hwen ɖau sli:pest, it ʃel kip ɖi:; and hwen ɖau e'we:kest, it ʃel tɔ:k tu ɖi: (pɾovĀbz, tʃaptĀ siks, vĀ:s twenti tu:).

tu tɔ:k signifaiz feloʃip, kɔm'junjan, famili'ariti. it daz nɔt se:ɪ, "it ʃel prɪtʃ tu ɖi:." meni pĀ:sn:z hav e hai e'stɪm fɔ̃ ɖe bu:k; bat ɖe:ɪ luk ʌ'pɔn it | ez ɖɔ: it wē sam stre:ɪndʒli elɪve:ɪtəd tɪtʃĀ, spɪ:kɪŋ tu ɖem from e lofti traɪ'bjunəl, hwail ɖe: stand fɔ: bi'lo: ai wil nɔt in ɖe list kɔn'dem satʃ revərəns, bat it wē fɔ: betĀ | if ɖe:ɪ wud ʌndĀ'stand ɖe famili'ariti ɔv godz wĀ:d. it daz nɔt so: matʃ prɪtʃ tu ʌs | az tɔ:k tu ʌs, it iz nɔt "hwen ɖau e'we:kest, it ʃel lektʃĀ ɖi:," or "it ʃel skɔld ɖi:." nɔ: nɔ:, "it ʃel tɔ:k wiθ ɖi:." wi: sit et its fɪt, ɔr rɔ:ɖar, et ɖe fɪt ɔv dʒɪ:zəs, in ɖe wĀ:d, and it kamz daun tu ʌs: it iz fe'mɪljĀ wiθ ʌs, az e man tɔ:kθ tu hiz frend. and hi:ɪ let mi ri'maɪnd ju ɔv ɖe di'laitful famili'ariti ɔv skriptʃar | in ɖis ris'pekt,— ɖet it spɪ:kz ɖe laŋwedʒ ɔv men. if god hed rɪtn ʌs e bu:k in hiz ɔ:n laŋwedʒ, wi kud nɔt hev kɔm-pri'hended it, ɔ hwɔt litl wi ʌndĀ'stud wud hev so: e'lɔ:md ʌs, ɖet wi ʃɔd hev bi'sɔt ɖet ɖɔ:z wĀ:dʒ ʃɔd nɔt bi spo:kan tu ʌs eni mo:ɪ; bat ɖe lɔ:d, in hiz wĀ:d, ɔfn: ju:zəz laŋwedʒ hwɪtʃ, ɖɔ:[w] it bi: in'falɪbli tru: in its mɪnɪŋ, iz nɔt aftĀ ɖe nɔlədʒ ɔv god, bat e'kɔ:ɖɪŋ tu ɖe manar ɔv man. ai mɪ:n ɖis, ɖet ɖe wĀ:d ju:zəz similɪz ɪnd ɪn'ʌlədʒɪz | ɔv hwɪtʃ wi me: se:ɪ | ɖet ɖe: spɪ:k hju:mənli, and nɔt e'kɔ:ɖɪŋ tu ɖi ʌbsɔlət tru:θ | az god himself sɪ:z it. az men kɔn'vĀ:sɪŋ wiθ

babes use their broken speech, so doth the condescending Word. The Book is not written in the celestial tongue, but in the *patois* of this lowland country, condescending to men of low estate. It feeds us on bread broken down to our capacity,—“on food convenient for us.” It speaks of God’s arm, His hand, His finger, His wings, and even of His feathers. Now, all this is familiar picturing, to meet our childish capacities; for the Infinite One is not to be conceived of as though such similitudes were literal facts. It is an amazing instance of divine love, that He uses homely parables so that we may be helped to grasp sublime truths. Let us thank the Lord of the Word for this.

---

### Type B (138).

From a speech by Mr. Gladstone.

On the Death of John Bright.

These men [Mr. Cobden and Mr. Bright] had lived upon the confidence, the approval, and the applause of the people. The work of their lives had been to propel the tide of public sentiment. Suddenly there came a great occasion on which they differed from the vast majority of their fellow-countrymen. I myself was one of those who did not agree with them in the particular view which they took of the Crimean conflict. But I felt profoundly what must have been the moral elevation of the men who, having been nurtured through their lives in the atmosphere of popular approval and enthusiasm, could at a moment’s notice consent to part with the whole of that favour which

beɪbz | ju:z dɛ: bro:kən spɪtʃ, so: dæθ ðe kɒndi'sendɪŋ  
wʌɪd. ðe bu:k ɪz nɒt rɪtn ɪn ðe sɪ'lestjəl tæŋ,  
bæt ɪn ðe patwə ɒv ðɪs lo:lənd kəntri, kɒndi'sendɪŋ  
tu men ɒv lo: əs'tet. ɪt fɪdz æs ɒn brɛd bro:kən daʊn  
tu auʃ kə'pəsɪti,—“ɒn fu:d kɒn'vɪnjənt fɔr æs.” ɪt spɪks  
ɒv ɡɒdz ʌm, hɪz hænd, hɪz fɪŋɡʌ, hɪz wɪŋz, and ɪvən  
ɒv hɪz fedʒz. nɑu ɔ:l ðɪs ɪz fə'mɪljʌ pɪktjərɪŋ, tu  
mɪt auʃ tʃaɪldɪʃ kə'pəsɪtɪz; fɔ̃ ðɪ ɪnfɪnɪt wʌn ɪz nɒt  
tu bi kɒn'sɪvd ɒv | ɛz ðo: sətʃ sɪ'mɪlɪtju:dz wʌ lɪtərəl  
fæktz. ɪt ɪz ɛn ɛ'meɪzɪŋ ɪnstəns ɒv dɪ'vaɪn lʌv, ðæt hɪ  
ju:zəz ho:mli pərəblɪz | so: ðæt wɪ meɪ bi helpt tu ɡræsp  
səb'ləɪm tru:ðz. let æs θæŋk ðe lɔ:d ɒv ðe wʌɪd  
fɔ̃ ðɪs.

---

### taip bi:, paragraf wən θʌ'ti e:t.

frəm ɛ spɪtʃ baɪ mɪstʌ ɡlædstæn.

ɒn ðe dæθ ɒv dʒən braɪt.

ðɪz men [mɪstʌ kɒbdən ɛnd mɪstʌ braɪt] həd lɪvd ʌ'pɒn  
ðe kɒnfɪdəns, ðɪ[j] ɛ'pru:val, and ðɪ[j] ɛ'plo:z ɒv ðe pi:pəl.  
ðe wʌ:k ɒv ðe laɪvz həd bɪn | tu prə'pel ðe taɪd ɒv  
pəblik səntɪmənt. sɑdənlɪ ðe keɪm ɛ ɡreɪt ɒ'keɪzən |  
ɒn hwaɪtʃ dɛɪ dɪfʌd frəm ðe vʌst mɛ'dʒɔ:rɪtɪ ɒv ðe  
felə kəntrɪmen. aɪ maɪ'self wɒz wʌn ɒv ðo:z | hu: dɪd  
nɒt ɛ'ɡrɪ: wɪθ ðəm ɪn ðe pɛ'tɪkjulʌ vju: hwaɪtʃ dɛ:  
tʌk | ɒn ðe kraɪ'mɪ[j]ən kɒnfɪkt. bæt aɪ felt prə'faʊndli | hwɒt  
mʌst hæv bɪn ðe mɒrəl elɪ'veɪʃən ɒv ðe men, hu:,  
hævɪŋ bɪn nʌ:tʃʌd θru ðe laɪvz ɪn ðɪ[j] ətmo:sfɪr  
ɒv pɒpjulər ɛ'pru:val ɛnd ɛn'θju:zɪ[j]əzm, kʌd ɛt ɛ mo:mənts  
nɒtɪs | kɒn'sent tu pɑ:t wɪð ðe ho:l ɒv ðæt feɪvʌ hwaɪtʃ

they had hitherto enjoyed, and which their opponents thought to be the very breath of their nostrils.

I will not now refer to the remarkable and highly varied gifts of Mr. Bright except as to one minor particular; but I cannot help allowing myself the gratification of recording that Mr. Bright was, and that he knew himself to be, and that he delighted to be, one of the chief guardians among us of the purity of the English tongue. He knew how the character of the nation was associated with its language; and as he was in everything an Englishman, profoundly attached to the country in which he was born, so the tongue of his people was to him almost an object of worship; and in the long course of his speeches it would be difficult, indeed hardly possible, to find a single case in which that noble language, the language of Shakespeare and of Milton, did not receive an illustration from his Parliamentary eloquence.

It was the happy lot of Mr. Bright to unite so many and such distinguished intellectual gifts that, if we had had need to dwell upon them alone, we should have presented a dazzling picture to the world; but it was also his happy lot to teach us moral lessons, and by the simplicity, by the consistency, and by the unfailing courage and constancy of his life, to present to us a combination of qualities so elevated in their nature as to carry us at once into a higher atmosphere. It has thus come about that we feel that Mr. Bright is entitled to a higher eulogy than any that could be due to mere intellect, or than any that could be due to mere success. Of mere success he was indeed a conspicuous example; in intellect he might lay claim

ðe: had hiðǣ'tu ən'dzoid, and hwitf ðer v'pouments  
 0ort tu bi: ðe veri bre0 ov ðe nœstrilz.

ai wil not nau ri'fǣ: tu ðe rimǣ:kœbl: ƿnd haili  
 verid gifts ov mistǣ brait | eksept az tu wan mainǣ pē-  
 'tikjulǣ; bat ai kanot help v'lau[w]iŋ mai'self ðe grati-  
 fi'ke:fǣn ov ri'kœ:diŋ | ðet mistǣ brait wœz, and ðet hi nju:  
 him'self tu bi:, and ðet hi dilaited tu bi:, wan ov ðe tʃi:f  
 gǣ:ðjenz v'maŋ as | ov ðe pjuriti ov di[j] inglif taŋ.  
 hi: nju: hau ðe karœktar ov ðe ne:fǣn wœz v'so:sierted  
 wið its laŋwedz; and az hi wœz in evri0iŋ ƿn inglif-  
 mœn, prœ'faundli v'tatst tu ðe kantri in hwitf hi wœz  
 bœin, so: ðe taŋ ov hiz pi:pl wœz tu him | œilmo:st ƿn  
 œbdzœkt ov wǣ:fip; and in ðe lœŋ kœ:fs ov hiz spi:tʃœz |  
 it wud bi difikalt, in'di:d hǣ:dli pœsibl:, tu faind v  
 singl: ke:s | in hwitf ðat no:bl: laŋwedz, ðe laŋwedz  
 ov ʃœkspir ƿnd ov miltan, did not ri'si:v ƿn ilas'tre:fǣn  
 from hiz pǣ:lœ'mentari elœkwœns.

it wœz ðe hapi lot ov mistǣ brait | tu ju'nait so: meni  
 and satf di'stiŋwiŋt intœ'lektju[w]al gifts, ðet if wi hœd had  
 ni:d tu dwel a'pon ðœm v'lo:n, wi: ʃud hœv prizentœd  
 v dazliŋ piktjǣ tu ðe wǣ:ld; bat it wœz œlso hiz hapi  
 lot tu tirtf as mœral lesanz, and bai ðe sim'plisiti, bai  
 ðe kœn'sistœnsi, and bai di[j] an'fœiliŋ karœdz ƿnd kœnstœnsi  
 ov hiz laif, tu prizent tu as v kœmbi'ne:fǣn ov kwœlitiz so:  
 elivœ:tœd in ðe ne:tjǣ | az tu kari as œt wans intu v  
 haiar atmœsfi:ǣ. it haz ðas kam v'baut | ðet wi fi:l  
 ðet mistǣ brait iz œn'taitl:d tu v haiǣ ju:lœdzi | ðœn eni  
 ðet kud bi dju: tu mi:r intœlekt, œ: ðæn eni ðet kud  
 bi dju: tu mi:ǣ sak'ses. ov mi:ǣ sak'ses hi: wœz in'di:d  
 a kœn'spikjuas eg'zæmpl:; in intœlekt hi mait le: klei:m

to a most distinguished place. But the character of the man lay deeper than his intellect, deeper than his eloquence, deeper than anything that could be described as seen upon the surface. The supreme eulogy which is his due is, I apprehend, that he lifted political life to a higher elevation and to a loftier standard. He has thereby bequeathed to his country the character of a statesman which can be made the subject, not only of admiration and of gratitude, but even of what I do not exaggerate in calling—as it has been well called already by one of his admiring eulogists—reverential contemplation.

---

### Simple Historical Reading.

#### Old-English Institutions.

The larger kingdoms, such as Wessex and Mercia, were divided into shires; the smaller, such as Essex and Sussex, after they lost their own kings and were made part of one of the larger kingdoms, also became shires. Each shire was divided into smaller districts, called hundreds, which were larger or smaller in different parts of England. Each hundred contained a number of townships. The officer of the township was the town-reeve. He called the grown men of the township to meet in the town-moot. There they settled matters which concerned the township. If the town was defended by a mound, it was called a burgh, or borough, or bury, which are only different ways of saying one word, meaning *defence*. The head officer of a borough was called a borough-reeve. If the town was a place of trade he was often called a port-reeve.

tu e mo:st dis'tinjwi:t ple:s. bat ðe karektar 'ða ðe man le:ð di:pā ðen hiz intelekt, di:pā ðen hiz elokwens, di:pā ðen eniθiŋ ðet kud bi: dis'kraibd az sim a'pon ðe sā:fes. ðe su'prim ju:lɒdʒi hwitʃ iz hiz dju: iz, ai apri'hend, ðat hi: liftəd pɒ'litikəl laif tu e haiar eli've:ʃən and tu e loftiā standā. hi: haz ðe:baɪ bi'kwɪ:dd tu hiz kantri | ðe karektar ɒa e stetsmen hwitʃ kən bi meɪd ðe sabdʒekt, nɒt ɔ:nli ɒv admɪ're:ʃən end ɒv gratitju:d, bat i:vən ɒv hwɒt ai du: nɒt eg'zadzaret in kɔ:liŋ—az it haz bɪn wel kɔ:ld ɔ:l'redi baɪ wən ɒv hiz ɛd'mairiŋ ju:lɒdʒists —revə'renʃəl kɒntem'ple:ʃən.

simpl: his'tɒrikl: ri:diŋ.

ɔ:ld inglɪʃ insti'tju:ʃn:z.

ðe lā:dʒā kiŋdəmz, satʃ ez weseks end mǎ:ʃiə, wē di'vaɪdəd intu faɪz; ðe smɔ:lā, satʃ ez eseks end saseks, aftā ðeɪ lɒst ðer ɔ:n kiŋz | end wē meɪd pɑ:t ɒv wən ɒv ðe lā:dʒā kiŋdəmz, ɔ:lso bi'keɪm faɪz. itʃ faɪ wɒz di'vaɪdəd intu smɔ:lā distriktz, kɔ:ld handrɛdʒ, hwitʃ wē lā:dʒaɪ ð smɔ:lɑr in dif(ə)rent pɑ:ts ɒv inglənd. itʃ handrɛd kɒn'teɪnd e nambɑr ɒv taunʃɪps. ði: ɔ:fɪsɑr ɒv ðe taunʃɪp wɒz ðe taunri:v. hi kɔ:ld ðe grɔ:n mən ɒv ðe taunʃɪp tu mi:t in ðe taunmʌt. ðe: ðeɪ setld matāz hwitʃ kɒn'sā:nd ðe taunʃɪp. if ðe taun wɒz di'fendəd baɪ e maund, it wɒz kɔ:ld e bā:ŋ, ɔ: bɑ:ɒ, ɔ: bəri, hwitʃ ɑr ɔ:nli dif(ə)rent weɪz ɒv seɪŋ wən wā:ld, mi:nɪŋ di'fens. ðe hed ɔ:fɪsɑr ɒv e bɑ:ɒ wɒz kɔ:ld e bɑ:rɔri:v. if ðe taun wɑz e ple:s ɒv treɪd, hi: wɒz ɔfn kɔ:ld e pɔ:tri:v

The men of the township had to keep in repair the bridges and fortifications which the township contained; and if need were, they had to fight. The hundred was presided over by the hundred-man, or hundred-elder. Its meeting was the hundred-moot, and this dealt with the business of the hundred. The head of the shire was the ealdorman or alderman, who was placed over it by the king and wise men of the whole kingdom. Beside him, in Christian times, was the bishop; and the king was represented by the shire-reeve, or as we now call him, sheriff. The meeting of the men of the shire was called the shire-moot; there they settled all quarrels.

When war was to be made, or the country was invaded, word was sent to the ealdormen, each of whom sent word to the hundred-men of his shire to meet at an appointed place. Each hundred-man called on the town-reeves of his hundred. They assembled the men of each township. Every man between sixteen and sixty had to come. They ranged themselves in families and marched under the command of the reeve and the parish-priest to the meeting-place of the hundred. There they met the men of other townships, and forming one body, they marched under the hundred-man to the meeting-place of the shire, where the whole force of the shire was united under the lead of the ealdorman and the bishop, and then marched against the enemy, or joined the men of other shires, as the case might be. The whole force collected in this way was called the Fyrd.

A group of shires made the kingdom. This was governed by the king and his witenagemot, which means

ðe men ov ðe taunſip had tu kiip in ri'pē: ðe bridgez  
 end fō'tiſ'ke:ſn:z | hwitſ ðe taunſip kon'te'ind: and if  
 ni:d wē:, ðe: had tu fait. ðe handred woz pri'zaided  
 o:vā bai ðe handredmen, ō handred eldā. its mitiſ  
 woz ðe handredmurt, and ðis delt wiθ ðe biznes  
 ov ðe handred. ðe hed ov ðe ſaiā woz ði[j] e'aldōman,  
 or o:ldāmēn, hu woz pleiſt o:var it bai ðe kiſ end  
 wai:z men | ov ðe ho:l kiſdam. bi'said him, in kriſtjen  
 taimz, woz ðe biſap; and ðe kiſ woz repr'i:zented bai  
 ðe ſairri:v, or ez wi nau kō:l him, ſerif. ðe mitiſ  
 ov ðe men ov ðe ſaiā woz kō:ld ðe ſaiāmurt; ðē:  
 ðe: ſetl:d o:l kwō:ralz.

hwen wō: woz tu bi meīd, ō: ðe kantri woz in-  
 'veīded, wā:d woz ſent tu ði[j] e'aldōmen, itſ ov hum  
 ſent wā:d tu ðe handredmen ov hiz ſaiā | tu miſt et en  
 e'pointed pleiſ. itſ handredmen kō:ld on ðe taun-  
 ri:vz ov (h)iz handred. ðe:j e'sembl:d ðe men ov itſ  
 taunſip. evri man bi'twi:n ſikſti:n end ſikſti had tu  
 kam. ðe:ſ reīdgd ðem'sel:vz in familiz | end mō:ſtſt  
 andā ðe kō'mand ov ðe ri:v end ðe pariſ'pri:ſt | tu  
 ðe mitiſpleiſ ov ðe handred. ðē: ðe:ſ met ðe men  
 ov andā taunſips, and fō'miſ wan bōdi, ðe:ſ mō:ſtſt  
 andā ðe handredmen tu ðe mitiſpleiſ ov ðe ſaiā,  
 hwe: ðe ho:l fō:lſ ov ðe ſaiā woz ju'naited | andā ðe  
 li:d ov ði[j] e'aldōman end ðe biſap, end ðen mō:ſtſt  
 e'genſt ði[j] enēmi, ō: dgoind ðe men ov andā ſaiāz, az  
 ðe keiſ mait bi:. ðe ho:l fō:lſ kō'lēkted in ðis weī  
 woz kō:ld ðe fyrd.

e grup ov ſaiāz meīd ðe kiſdam. ðis woz  
 gavānd bai ðe kiſ end hiz witenā ge'mo:t, hwitſ minz

"meeting of wise men." It was made up of the king and the members of his family, the ealdormen, the archbishops, the bishops, and the king's thegns. The king's thegns had been originally the king's servants, but were really the greater nobles. The witenagemot elected the king: but it was quite a small body, even in the larger kingdoms.

In each English shire there was a quantity of land which belonged to the settlement, but had not been given to any one man. This was called folk-land. The king and the wise men used to make grants of this land, and the pieces thus granted were called bócland, because they were given to their owners by "book," or title-deed.

RANSOME.

---

Reading aloud from a Newspaper, quickly.

Daily Mail, 22nd Oct. 1897.

Insects in Lapland.

Anyone who 'hopes to make a comfortable journey in Lapland should never make the mistake of arriving there equipped as an ordinary tourist. It is a country that abounds in mosquitoes and knorts, and if there is a fly more persistent than another it is a knort. A knort is a small creature with the obstinacy of a hundred mosquitoes and the patience of ten Jobs. A mosquito heralds his own approach with a menacing buzz. He hovers around, and if the intended victim is quick, the pest can be killed, and easily killed; though of course, if the creatures attack in battalions, the whole number cannot be slaughtered, and victory must go to the many. The knort, on the

“mirtig ov waiz men.” it wɒz meɪd ap ov ðe kiŋ end  
 ðe membəz ov hiz famili, ði[j] e’aldōmen, ði[j] ɑ:tʃbɪsəps,  
 ðe bɪsəps, end ðe kiŋz θeɪnz. ðe kiŋz θeɪnz  
 həd bɪn p’rɪdʒɪnəlɪ ðe kiŋz sɑ:vənts, bət wɜr rɪəlɪ ðe  
 grɛtɑ no:blɪz. ðe wɪtənə ge’mɔ:t i’lɛktəd ðɒ kiŋ; bət  
 it wɒz kwait ɜ smɔ:l bɒdi, i:vɪn: in ðe lɑ:dzɑ kɪŋdəmz.

in its ɪŋglɪʃ faɪl ðe wɒz ɜ kwɒntɪtɪ ov land |  
 hwtʃ bɪ’lɒŋd tu ðe setlmənt, bət həd nɒt bɪn gɪvɪn:  
 tu ɛni wən mən. ðɪs wɒz kɔ:ld fɔ:kland. ðe kiŋ  
 end ðe waiz mən ju:st tu me:k grɑnts ov ðɪs land, and  
 ðe pɪsɜz ðəs grɑntəd wɜ kɔ:ld bɔ:kland, bɪkɔ:z ðeɪ  
 wɜ gɪvɪn: tu ðɜr ɔ:nɑz baɪ “bʊk,” ɔ tɑɪtldɪd.

ransam.

ri:diŋ ɜ’lɑud frɒm ɜ nju:zpepɑ, kwɪkli.

ðe de:ɪli meɪl, ðe twenti sekənd ov ɔk’tɔ:bɑ,  
 ɛtɪ:n naɪntɪ sevn.

ɪnsɛkts in lɑplənd.

ɛniwən hu hɔ:pz tu me:k ʌ kɑmfɑtəbl dʒɑ:ni  
 in lɑplənd | fɒd nəvɑ me:k ðə mɪs’tɛ:k əv ʌ’raɪvɪŋ  
 ðe | i:kwɪpt ɜz ɛn ɔ:dɪnəri tuɪrɪst. its ɜ kɑntri  
 ðət ɜ’baʊnds in mɑs’kɪtɔz ʌn(d) nɔɪts, end if ðɑz ɜ  
 flɑɪ mɔɑ pɑ’sɪstənt ðən ʌ’nɑðɑ | its ʌ nɔɪt. ɜ nɔɪt ɪz  
 ɜ smɔ:l kɪrtʃɑ | wɪθ ði[j] ɒbstɪnəsi ov ɜ hændrəd mɑs’kɪtɔz,  
 and ðe peɪfns ov tən dʒɔ:bz. ɜ mɑs’kɪtɔ hɛrɑldz ɪz  
 ɔ:n ɜ’prɔtʃ wɪθ ɜ mənɜsɪŋ bɑzɪ. hɪ hɔvɑz ʌ’rɑʊnd,  
 end if ði[j] ɪntəndəd vɪktɪm ɪz kwɪk, ðe pest kən bɪ kɪld,  
 end ɪzɪlɪ kɪld; ðɔ: ov kɔ:ts, if ðe kɪrtʃɑz ɜ’tak  
 in bɜ’tɑljɑnz, ðe hɔ:l nɑmbɑ kɑnt bɪ slɔ:tɑd,  
 end vɪktəri mɑst go: tu ðe mɛni. ðe nɔɪt ɔn ði[j]

other hand, is silent and apparently harmless. He arrives unobtrusively. He strolls about a bit, as if he were not in the least bit hungry, but only a little pleasantly inquisitive. What harm could such a small thing do to your thick knitted stockings? But the beak of the knort is long, and having chosen his rendezvous, the owner of that beak proceeds to burrow with it, with a result that is altogether surprising, and certainly most painful. The Lapp himself stains his face with a mixture of tar and grease, which the creatures do not like. Moreover, it is a fact that the mosquito and knort do not assail the natives as they do strangers. A mask of this stain, and a handkerchief, placed inside the cap and left to hang down behind, are the native precaution. But the tourist thinks of "England, home and beauty," and probably does not relish disguising his complexion into that of a mulatto. So he makes himself miserable by trying to wear a veil, something like a meat-safe, from which all the world looks like milk-and-water, and he breathes with a suffocating feeling, as if he were on the point of choking or fainting, or doing something equally unmanly.

---

A fable told to children.

The Sow and the Wolf.

Once upon a time there was a sow which had a many little ones. One day a wolf was passing that way, and raising himself on his hind legs, he peeped over the side of the sty, and saw all the little sucking-pigs frisking

aḏā hand, iz sailent and e'perrentli hāmles. hi: e'raivz  
 anob'truisivli. hi stio:lz e'baut e bit, az if hi wā not  
 in ðe list bit hangri, bat onli e litl plezn'tli in-  
 'kwizitiv. hwot hām kōd satf e smō:l ōig du: tu  
 jū ōik nīted stōkingz? bat ðe bi:k ov ðe nō:t  
 iz loy, end haviy tfo:zn: (h)iz rō:ndivuu, ði omar  
 ov ðat bi:k prō'sidz tu baro wið it, wið e ri'zalt ðets  
 o:lta'gedā sā'praiziy, end sāt'enli mo:st pe:nfl:. ðe  
 lap him'self ste:nz (h)iz fets wið e mikstjar ov tair  
 an(d) gris, hwitf ðe kni:tjāz do:nt laik. mo'ro:var its  
 e fakt | ðet ðe mas'kitō en(d) nō:t do:nt e'se:l ðe  
 netivz ez ðe:ī du stie:ndzāz. e mask ov ðis ste:n, end  
 e hagkātjif, ple:st in'said ðe kap end left tu hag  
 daun bi'haind, ā ðe netiv pri'ko:fn:. bat ðe turist  
 ōinks ov "inglend, ho:m end bjurti," end probabli daznt  
 relif di'sgaiziy (h)iz kam'plekfn: intu ðat ov e mju'lato,  
 so: hi me:ks (h)im'self mizarabl bai trai[j]iy tu we:r e ve:rl,  
 samōiy laik e mitse:f, from hwitf o:l ðe wā:ld luks  
 laik milkēn(d)'wō:tā, end hi bri:dz wiθ e safōke:tiy  
 fili:y, ez if hi war on ðe point ov tfo:kiy ō fe:ntiy,  
 ō duiy samōiy i:kwali an'manli.

---

e fe:ibl to:ld tu tchildren.

ðe sau end ðe wulf.

wans a'pon e taim dā wōz e sau | hwitf had e meni  
 litl: wanz. wan ðe:ī e wulf waz pasiy ðat we:ī, and  
 re:ziy him'self on (h)iz haind lēgz, hi pi:pt o:vā ða said  
 ov ðe stai, end so: o:l ðe litl: sakinpigz friskiy

about. But their mother sow was there, and she was very strong; so the wolf dare not touch them, though he was nearly wild with hunger, and wanted badly to eat them up. So he pretended to be very friendly, and said, Good morning, Mrs. Sow, what a beautiful family you have got. I never saw any children so pretty; and I never saw a mother so kind and so attentive to the wants of her little ones. You must be very tired sometimes with all this house-work. Pray let me know what I can do for you. Perhaps you'd like to take a little walk this morning, while I look after the children. It would be quite a pleasure to me to serve so good a neighbour, I assure you. But the old Sow was much too wise to be deceived by the cunning crafty Wolf. So she said to him, You are very kind, Mr. Wolf, but I don't let anybody look after my children but myself. You are very fond of them, no doubt; and I know the reason why. So please begone, this very minute. Be off with you, I say. If you had been an honourable wolf, you never would have come here at all. So the Wolf, seeing that his wickedness was quite understood, slunk off with his tail between his legs, and hungrier than ever. But the little pigs remained with their kind and careful mother, and were quite safe.

---

### Nursery Rhyme.

Cock Robin.

Who killed Cock Robin?

I, said the Sparrow, with my bow and arrow,  
I killed Cock Robin.

e'baut. bat ðe madā ðe sau wdz ðe; and fi: wdz  
 veri strōg; so: ðe wulf ðe:nt tatf ðem, do: hi  
 wdz ni:li waild wiθ hangā, end wōnted badli tu it  
 ðem ap. so: hi pri'tendəd tu bi veri frendli, end sed,  
 gud mō:niŋ misiz sau, hwot e bjutifol famili juiv  
 got. ai nevā so: eni tʃildrēn so priti; and ai nevā  
 so: e madā so kaind | end so[w] e'tentiv tu ðe wōnts  
 ov hā litl wanz. ju mast bi veri tai'd sam'taimz  
 wið ol ðis hauswā:k. preʃ let mi no: hwot ai kan  
 du: fō ju. praps jud laik tu tek e litl wō:k ðis  
 mō:niŋ, hwail ai luk aftā ðe tʃildrēn. it wad bi  
 kwait e plezā tu mi: tu sāv so: gud e neibā, ai  
 e'fui ju. but ði oīld sau wdz matf tu: waiz tu bi  
 di'si:vd bai ðe kanij krafti wulf. so: fi sed tu him,  
 juʃ veri kaind mistā wulf, bat ai do:nt let enibodi luk  
 aftā mai tʃildrēn bat mai'self. juʃ veri fōnd ov ðem  
 no: daut; and ai no: ðe ri:zn: hwai. so: pliz bi'gōn,  
 ðis veri minit. bi: of wiθ ju ai seʃ. if ju hæd  
 bin an ɔnarabl wulf, ju nevā wud ev kam hir  
 e toī. so: ðe wulf, si:[j]iŋ ðet hiz wikēdnəs waz kwait  
 andā'stud, slānk of wiθ hiz te:īl bi'twim (h)iz legz, and  
 hangriā ðen evā. bat ðe litl: pigz xi'meīnd wiθ  
 ðe kaind end kē:fol madā, and wā kwait sef.

---

nā:sari raim.

kək rōbin.

hu: kild kək rōbin?

ai, sed ðe sparo, wiθ mai bo: end aro,  
 ai kild kək rōbin.

Who saw him die?

I, said the Fly, with my little eye,  
I saw him die.

Who caught his blood?

I, said the Fish, with my little dish,  
I caught his blood.

Who'll make his shroud?

I, said the Beetle, with my thread and needle,  
I'll make his shroud.

Who'll dig his grave?

I, said the Owl, with my spade and shawl\*,  
I'll dig his grave.

Who'll read the prayers?

I, said the Book, with my little book,  
I'll read the prayers.

Who'll be the clerk?

I, said the Lark, if it's not in the dark,  
I'll be the clerk.

Who'll bear him to his grave?

I, said the Kite, if it's not in the night,  
I'll bear him to his grave.

Who'll be chief mourner?

I, said the Dove, for I mourn for my love,  
I'll be chief mourner.

\* Provincial for *shovel*.

hu: sɔ: him dai?

ai, sed ðɛ flai, wiθ mai litl: ai,  
ai sɔ: him dai.

hu: kɔ:t (h)iz blɑd?

ai, sed ðɛ fɪʃ, wiθ mai litl: diʃ,  
ai kɔ:t (h)iz blɑd.

hu:l me:k (h)iz ʃɹɑud?

ai, sed ðɛ bɪtl, wiθ mai θɹed ɛn(d) nɪdl,  
aɪl me:k (h)iz ʃɹɑud.

hu:l dɪɡ (h)iz greɪv?

ai, sed di[j] aul, wiθ mai speɪd ɛnd ʃaul,  
aɪl dɪɡ (h)iz greɪv.

hu:l ɹɪ:d ðɛ prɛz?

ai, sed ðɛ ru:k, wiθ mai litl: bu:k,  
aɪl ɹɪ:d ðɛ prɛz.

hu:l bi ðɛ klɑ:k?

ai, sed ðɛ lɑ:k, ɪf ɪts nɒt ɪn ðɛ dɑ:k,  
aɪl bi ðɛ klɑ:k.

hu:l be: him tu hiz greɪv?

ai, sed ðɛ kait, ɪf ɪts nɒt ɪn ðɛ naɪt,  
aɪl be: him tu hiz greɪv.

hu:l bi tʃɪ:f mo:ɪn?

ai, sed ðɛ daɪv, fɔr aɪ mo:ɪn fɔr mai laɪv,  
aɪl bi tʃɪ:f mo:ɪn.

Who'll sing a psalm?

I, said the Thrush, as I sit in my bush,  
I'll sing a psalm.

Who'll toll the bell?

I, said the Bull, because I can pull,  
I'll toll the bell.

---

From "Framley Parsonage," a novel by Anthony  
Trollope.

[Mrs. Harold Smith, sister of Mr. Nathaniel Sowerby,  
visits Miss Dunstable, a rich maiden lady, on a matri-  
monial mission.]

- S. I may as well break the ice at once. You know enough  
of Nathaniel's affairs to be aware that he is not a  
very rich man.
- D. Since you do ask me about it, I suppose there's no harm  
in saying that I believe him to be a very poor man.
- S. Not the least harm in the world, but just the reverse.  
Whatever may come of this, my wish is that the truth  
should be told scrupulously on all sides; the truth,  
the whole truth, and nothing but the truth.
- D. *Magna est veritas*, as the Bishop of Barchester taught  
me long ago. But I forget the remainder.
- S. The bishop was quite right, my dear, I'm sure. But  
if you go to your Latin, I'm lost. As we were just  
now saying, my brother's pecuniary affairs are in a  
bad state. He has a beautiful property of his own,  
which has been in the family for I can't say how many  
centuries—long before the Conquest, I know.

hul siŋ e sam?

ai, sed ðe θraʃ, az ai sit in mai buʃ,  
ail siŋ e sam.

hul to:l ðe bel?

ai, sed ðe bul, biko:z ai kən pul,  
ail to:l ðe bel.

frəm “framli pās:anedz,” e nɔvl: bai anθani  
tɔləp.

[misiz harald smiθ, sistar ɒv mistʌ nɛ'θanjəl sauʌbi,  
vizits mis danstəbl:, a ritʃ meɪdn: leɪdi, ɒn e matɹi-  
'mo:nɪəl mɪʃən.]

S. ai meɪ ɛz wel breɪk ði[j] ais ɛt wans. ju nɔ: i'naf  
ɒv nɛ'θanjalz ɛ'fɛ:z tu bi ɛ'wɛ: ðet hiz nɔt e  
veri ritʃ man.

D. sins ju du: ask mi ɛ'baut it, ai sa'po:z ðɛ:z nɔ: hɪm  
in se:[j]iŋ ðet ai bi'li:v him tu bi e veri pu:ʌ man.

S. nɔt ðe li:st hɪm in ðe wʌ:ld, bat dʒast ðe ri'vʌ:z.  
hwɔt'evʌ me: kam ɒv ðis, mai wiʃ iz ðet ðe tɹu:θ  
ʃud bi to:ld skrupjələsli ɒn ɔ:l saɪdz—ðe tɹu:θ,  
ðe ho:l tɹu:θ, and naθiŋ bat ðe tɹu:θ.

D. magna est veritas, az ðe biʃap ɒv bɔ:tfestʌ tɔ:t  
mi lɔŋ ɛ'go:. bat ai fɔ'get ðe ri'meɪndʌ.

S. ðe biʃap wɔz kwait ɹait, mai di:ʌ, aim ʃu:ʌ. bat  
if ju go: tu juʌ latin, aim lɔst. az wi wʌ dʒast  
nau se:[j]iŋ, mai bradʌz pi'kjʊnjəri ɛ'fɛ:z ɒr in e  
veri bad stɛ:t. hi haz e bjutiful propʌti ɒv hiz ɔn,  
hwitʃ hɛz bi:n in ðe famili fɔr ai kʌnt seɪ hau meni  
sentjʊrɪz—lɔŋ bi'fo:ʌ ðe kɔŋkwɛst, ai nɔ:.

- D. I wonder what my ancestors were then.
- S. It does not much signify to any of us what our ancestors were; but it's a sad thing to see an old property go to ruin.
- D. Yes indeed, we none of us like to see our property going to ruin, whether it be old or new. I have some of that feeling already, although mine was only made the other day, out of an apothecary's shop.
- S. God forbid that I should ever help you to ruin it. I should be sorry to be the means of your losing a ten-pound note.
- D. *Magna est veritas*, as the dear bishop said. Let us have the truth, the whole truth, and nothing but the truth, as we agreed just now.
- S. And that's what I wish. Of course my chief object is to secure my dear brother's happiness.
- D. That's very unkind to poor Mr. Harold Smith.
- S. Well, well, well, you know what I mean.
- D. Yes, I think I know what you mean. Your brother is a gentleman of good family, but of no means.
- S. Not quite so bad as that.
- D. Of embarrassed means then, or anything you will; whereas I am a lady of no family, but of sufficient wealth. You think that if you brought us together and made a match of it, it would be a good thing for—for whom?
- S. Yes, exactly.
- D. But for whom? Remember the bishop now and his nice little bit of Latin.
- S. For Nathaniel then. It would be a very good thing for him. Now that's honest, is it not?

- D. ai wandā hwot mai ansestāz wē den.
- S. it dazn't matf signifai tu eni ov as | hwot aur ansestāz wē; bat its e sad 0ig tu si: en oild propāti go: tu ruin.
- D. jes in'di:d, wi nan ov as laik tu si: auā propāti goig tu ruin, hwedar it bi oild 0 njui. aiv sam ov dēt filiig ol'ædi, ol'ðo: main woz onli meid di: adā de:ð, aut ov en e'pøðekeriz 0op.
- S. god fō'bid dēt ai jud evā help ju tu ruin it ai jud bi sari tu bi dē minz ov juā luziig e ten paund not.
- D. magna est veritas, az dē di:ā bi0ap sed. let as hav dē tæ:0, dē hoil tæ:0, and na0iig bat dē tæ:0, az wi e'grid d3ast nau.
- S. and dats hwot ai wi0. ov kou:s mai t0i:f øbd3ekt iz tu si'kju:ā mai di:ā bradāz hapinəs.
- D. dats veri an'kaind tu pu:ā mistā harald smi0.
- S. wel, wel, wel, ju no: hwot ai min.
- D. jes, ai 0iŋk ai no: hwot ju min. juā bradāz e d3entlmən ov gud famili, bat ov no: minz.
- S. not kwait so: bad'ez dat.
- D. ov æm'barest minz den, or eni0iig ju wil; hwer'az aim e leidi ov no: famili, bat ov sa'fifnt wel0. ju 0iŋk dēt if ju brøt as tu'gedā | end meid e matf ov it, it wud bi: e gud 0iig fō:—fō: hu:m?
- S. jes, eg'zaktli.
- D. bat fō hu:m? ri'membā dē bi0ap nau, and hiz nais litl: bit ov latin.
- S. fō nē'0anjəl den. it wud bi: e veri gud 0iig fō him. nau dats onest, iz it not?

- D. Yes, that's honest. And did he send you here to tell me this?
- S. Well, he did, that and something else.
- D. And now let's have the something else. You were going to tell me how well he would use me, no doubt.
- S. Something of that kind.
- D. That he wouldn't beat me; or spend all my money, if I got it tied up out of his power; or look down on me with contempt because my father was an apothecary. Was that it?
- S. I was going to tell you that you might be more happy as Mrs. Sowerby of Chaldicotes than you can be as Miss Dunstable—
- D. Of Mount Lebanon. And had Mr. Sowerby no other message to send? Nothing about love, or anything of that sort? I should like to know, before taking such a leap.
- S. I do believe that he has as true a regard for you as any man of his age ever does have—
- D. For any woman of mine. That's not putting it in a very devoted way, certainly; but I'm glad to see you remember the good bishop's maxim.
- S. What would you have me say? If I told you he was dying for love, you would say I was trying to cheat you. And now, because I don't tell you so, you say he is wanting in devotion. I must say you are hard to please.
- D. Perhaps I am very unreasonable. As for expecting the love of a man who condescends to be my husband, that, of course, would be monstrous.

- D. jes, *đats* *onest*. an(d) did hi send ju hi:ɫ tu tel mi *đis*?
- S. wel, hi did, *đat* and samθiŋ els.
- D. and nau lets hav *đe* samθiŋ els. ju wɫ goiŋ to tel mi hau wel hi wud ju:z mi, no: *daut*.
- S. samθiŋ ov *đat* kaind.
- D. *đet* hi wudnɪt birt mi; ɔ̃ spend ɔ:l mai mani, if ai got it taid ap aut ov hiz pauɫ; ɔ̃ luk daun on mi wiθ kon'temt | bi'kɔ:z mai fa:ðɫ wɔz en e'pəθəkəri. wɔz *đat* it?
- S. ai wɔz goiŋ tu tel ju *đet* ju mait bi mo:ɫ hapi | az misiz sauɫbi ov tʃaldiko:ts | *đan* ju kan bi ez mis *danstebl*—
- D. ov maunt lebeɪnən. and had mistɫ sauɫbi no: *adɫ* mesedz tu send? nɔθiŋ e'baʊt lav, ɔr eniθiŋ ov *đat* sɔ:t? aid laik tu no: bi'fo:ɫ tekiŋ satʃ e li:p.
- S. ai du: bi'li:v hi haz ez tru: e ri'gɔ:ɪd fɔ ju: | ez eni man ov hiz eɪdʒ evɫ daz hav—
- D. for eni wumən ov main. *đats* not putiŋ it in e veri di'vɔ:təd weɪ, sɫɪtanli; bat aim glad tu si: ju ri'membɫ *đe* gud biʃəps maksim.
- S. hwɔt wud ju hav mi seɪ? if ai told ju hi wɔz daiŋ fɫ lav, ju wud seɪ ai wɔz tɹaiŋ tu tʃi:t ju. and nau, bi'kɔ:z ai doɪnt tel ju so:, ju seɪ hi:z wɔntiŋ in di'vɔ:ʃən. ai mast seɪ ju:ɫ hɔ:ɪd tu pli:z.
- D. pɫ'haps aim veri an'ɪ:zɪneɪbl. az for eks'pektiŋ *đe* lav ov e man hu kɔndi'sendz tu bi: mai hazbɛnd, *đat*, ov kɔ:ɪs, wud bi mɔnstras.

- S. Now, my dear Miss Dunstable!
- D. I feel indeed that I ought to be obliged to your brother for sparing me the string of complimentary declarations which are usual on such occasions. He, at any rate, is not tedious—or rather you on his behalf. No doubt his time is so occupied with his parliamentary duties that he cannot attend to this little matter himself.
- S. He was coming here himself, but I advised him not to do so.
- D. That was so kind of you!
- S. I thought that I could explain to you more openly and more freely what his intentions really were.
- D. Oh I've no doubt that they are honourable. He does not want to deceive me in that way, I am quite sure.
- S. Upon my word, you would provoke a saint.
- D. I am not likely to get into any such company by the alliance that you are now suggesting to me. There are not many saints usually at Chaldicotes, I believe; always excepting my dear bishop and his wife.
- S. But my dear, what am I to say to Nathaniel?
- D. Tell him, of course, how much I am obliged to him.
- S. Do listen to me one moment. I dare say I have done wrong to speak to you in such a bold unromantic way.
- D. Not at all. The truth, the whole truth, and nothing but the truth,—that's what we agreed on.
-

- S. nau, mai di:f mis danstəbl!
- D. ai fi:l in'di:d ðæt ai ɔ:t tu bi v'blaidzɔd tu ju:f brɑ:ð̃ |  
fō speəriŋ mi: ðə stɪŋ vɔ kəmpli'mentəri deklə'reiʃnz |  
hwitʃ ʌ ju:zʊəl ɔn sətʃ v'keʒənz. hi: ɐ teni rɛt,  
iz nɔt ti:dʒəs—ɔr rɑ:ð̃ ju: | ɔn hiz bi'hɑ:f, nɔ: daut  
hiz taimz sɔ: ɔkjupaɪd wiθ hiz pɑ:lə'mentəri dʒʊtiz |  
ðæt hi kənɔt ɐ'tend tu ðis litl: mat̃ him'self.
- S. hi: wɔz kəmiŋ hi:f him'self, but ai ɛd'vaizd him nɔt  
tu du: sɔ.
- D. ðæt wɔz sɔ: kəɪnd vɔ ju!
- S. ai θɔ:t ðæt ai kud ɛks'pleɪn tu ju moʊ ɔpənli | ɛnd  
mo:f fri:li | hwɔt (h)iz in'tenʃnz ni:li wɛ:.
- D. ɔ: aɪv nɔ: daut ðæt ðeɪ ɔnrəbl. hi: dɑ:znɪt  
wɔnt tu di'si:v mi[j] in ðæt wɛ:ɪ, aɪm kwait ju:f.
- S. ʌ'pɔn mai wʌ:d, ju wud prɔ'vɔɪk ɐ seɪnt.
- D. aɪm nɔt laɪkli tu get ɪntu ɛni sətʃ kəmpəni | bai di:  
ɐ'laiəns ðæt ju:f nau sɑ'dʒestɪŋ tu mi. ðɛr  
ʌ nɔt meni seɪnts ju:zʊəli ɛt tʃəldi:kɔts ai bi'lɪv;  
ɔlwez ɛk'septɪŋ mai di:f bɪʃəp ɛnd hiz waɪf.
- S. bət mai di:f, hwɔt ɛm ai tu se: tu ne'θənjəl?
- D. tɛl him, vɔ kɔ:z, hɑu mətʃ aɪm v'blaidzɔd tu him.
- S. du: lɪsn: tu mi wən moʊmənt. ai dɛ: seɪ aɪv dən  
ɔŋ tu spi:k tu ju in sətʃ ɐ bɔɪld ʌnɔ'məntɪk wɛ:ɪ.
- D. nɔt ɐ tɔ:l. ðə trʊ:θ, ðə hɔ:l trʊ:θ, ʌnd nɑθɪŋ  
bət ðə trʊ:θ, ðəts hwɔt wi[j] ɐ'grɪd ɔn.

From "The Pickpocket," comedy, by G. P. Hawtrey.

Characters:

GREGORY GRUMLEDON, imaginary invalid.

FREDA, his niece (assisting him to alight from bath-chair).

F. Carefully, Uncle Gregory. Carefully out of the chair.

G. Chair, do you call it? I call it a perambulator. Where are you taking me? I'm not going into that stuffy hotel. I want to sit down.

F. Then let us stay outside. What a lovely place! I think you'll enjoy sitting out here.

G. No, I shan't, I shan't enjoy anything. I shall catch my death of cold. But anything is better than those unwholesome rooms. I'm feeling faint. I'm sinking! I know why it is! It's because I could eat no breakfast, no breakfast at all.

F. Why, Uncle Gregory! you had ham and eggs, and a chop, and an omelette.

G. Well but you know what I mean. Of course I forced myself to eat a little food; but I didn't enjoy it. I didn't enjoy it a bit.

F. I certainly thought you enjoyed your breakfast, uncle.

G. I tell you I did not. The fact is, I'm feeling frail, very frail.

F. Oh, Uncle Gregory, don't say that.

G. Ah, my pet, you're a good child. You will be sorry, eh? —a little sorry when I die? You will come here some day and strew flowers over my little grave?

F. Uncle Gregory, don't! Cheer up! Come now, where shall we sit?

from "ðv pikpøkæt," kōmædi, bai dʒi: pi: hō:tri.

karøkṭāz.

gregari grambl:dan, i'madʒinari invēli:d.

fri:də, hiz nis (v'sisting him tu v'lait from baθ tʃē:).

F. kē:fuli, ʌŋkl: gregari. kē:fuli aut ðv ðv tʃē:.

G. tʃē:, dʒu kō:l it? ai kō:l it v par'ambjuletā. hwem  
ā ju te:kiŋ mi? aim nōt go:ŋ intu θat stafi  
ho'tel. ai wōnt tu sit daun.

F. ðen let ʌs steɪ aut'said. hwōt v lavli ple:s! ai θiŋk  
jul ən'dʒoi sitiŋ aut hi:ā.

G. no: ai faɪnt, ai faɪnt ən'dʒoi eniθiŋ. ai fl: katʃ  
mi deθ ðv kō:ld. bat eniθiŋz betā ðen ðo:z  
ʌn'hō:lsam ru:mz. aim filiŋ feɪnt. aim siŋkiŋ!  
ai no: hwai it iz. its bi'kō:z ai kōd i:t no: brekfɛst,  
no: brekfɛst v tō:l.

F. hwai, ʌŋkl: gregari! ju had ham ʌnd egz, and v tʃɒp,  
and ʌn ɔmilet.

G. wel bat ju no: hwōt ai mi:n. ɔv kō:ʌs ai fō:ʌst  
mi'self tu i:t v litl fu:d; bat ai didnt ən'dʒoi it. ai  
didnt ən'dʒoi it v bit.

F. ai sātənli θo:t ju ən'dʒoid jō brekfɛst ʌŋkl:.

G. ai tel ju ai didnt. ðv fakt iz aim filiŋ freɪl,  
veri freɪl.

F. ɔ:, ʌŋkl: gregari, dōnt seɪ ðat.

G. ɑ: mai pet, ju:v v gud tʃaild. ju:l bi sɔ:ri, eɪ?  
—v litl: sɔ:ri, hwem ai dai? ju:l kam hi:ā sam  
deɪ | ʌnd stɔ: flau[w]āz ɔ:vā mai litl: greɪv?

F. ʌŋkl: gregari, dōnt. tʃi:r ʌp! kam nau, hwē:  
fl: wi sit?

- G. Yes, dear; where shall we cheer up? We must try and find some corner where there is no draught. This seems the best place.
- F. It's very pleasant here.
- G. Pleasant! Ugh! Suppose it comes on to rain.
- F. Oh no, it won't rain. And if it did, we could go in.
- G. In? Go in? You want to choke me! You grudge me Heaven's blessed breath! Ah! there's a draught here. Oh I see what it is. They've left the gate open. I feel it distinctly. Where's my comforter?
- F. Here it is, uncle. But I don't feel any draught.
- G. No draught! I tell you there's a hurricane. And I believe the ground's damp too. My feet are like stones.
- F. Wait a minute, uncle. I'll run and fetch a footstool. (*Exit F.*)
- G. I wish I hadn't come to this miserable place. I shall never get better here. I'll go away to-morrow. I wonder how long that girl will be before she brings the footstool. I feel the deadly chill creeping up my legs. Ah, here she comes at last. (*Re-enter F.*) Freda, why do you leave me all alone. You don't know what might happen to me.
- F. I won't leave you, uncle dear. See, here's a footstool, and a rug.
- G. Ah, that's better. I begin to think this place will agree with me. I'm afraid it will. I feel better already.
- F. Oh, I am so glad.
- G. Yes, and I've got such a capital idea. I've hit on a plan of finding out what is really the matter with me.
- F. What a blessing that would be!

- G. jes di:f; hwē: fl: wi tʃɪr ʌp? wi mas tʃai  
 vnd faɪnd sam kō:nā hwē dēz no: draɪt. dɪs  
 sɪ:mz ðə best ple:s.
- F. its veri pleznɪt hi:f.
- G. pleznɪt! ʌɪ! sɑ'pɔ:z it kamz ɔn tu re:ɪn.
- F. ɔ: no:, it wɔnt æ:ɪn. and if it dɪd, wi kud go: ɪn.
- G. ɪn:? go: ɪn:? ju wɔntu tʃɔ:k mi! ju grɑdʒ mi  
 hev:nz blesəd brəθ! ɑ: dēz ɜ draɪt hi:f.  
 ɔ: aɪ sɪ: hwət it ɪz. ðe:ɪv leɪt ðə geɪt ɔ:pɪn. aɪ fɪl  
 it dɪs'tɪŋktli. hwē:z mai kɑmfʌtʌ?
- F. hɪr it ɪz ʌŋkl:. bʌt aɪ doʊnt fɪl ɛni draɪt.
- G. no: draɪt! aɪ tel ju dāz ɜ hɑ:ɪkeɪn. and aɪ  
 bɪ'li:v ðə graʊndz dɑmp tu:. mai fɪt ʌ laɪk sto:nz.
- F. wɜt ɜ mɪnɪt ʌŋkl:. aɪl ɪʌn vnd fetʃ ɜ fut-  
 stul. (ɛgzɪt F.)
- G. aɪ wɪʃ aɪ hɑdnɪt kɑm tu dɪs mɪzərəbl ple:s. aɪ fl:  
 nevʌ get betʌ hi:f. aɪl: go: ɜ'weɪ tu'mɔro. aɪ wɑndʌ  
 hɑu lɔŋ ðæt gā:l ʌl bɪ: | bɪ'fɔ:ɪ fɪ brɪnz ðə futstul.  
 aɪ fɪl ðə dedli tʃɪl krɪpɪŋ ʌp mai legz. ɑ:, hi:f  
 fɪ kɑmz ɛt lɑst. (rɪ[j]'ɛntʌ F.) Frɪdɜ, hwai du ju  
 lɪv mi ɔ:l ɜ'lɔ:n. ju doʊnt no: hwət maɪt hɑpɪ:  
 tu mi.
- F. aɪ wɔnt lɪv ju, ʌŋkl: dɪ:f. sɪ:, hi:fz ɜ futstul,  
 and ɜ rɑg.
- G. ɑ:, ðʌts betʌ. aɪ bɪ'gɪn tu θɪŋk dɪs ple:s wɪll ɜ'gri:  
 wɪθ mi. aɪm ɜ'freɪd it wɪl. aɪ fɪl betʌ ɔ:l'ædɪ.
- F. ɔ:, aɪm so: glɑd.
- G. jes, vnd aɪv gɔt sɑtʃ ɜ kɑpɪtɪ: aɪ'dɪ:ɜ. aɪv hɪt ɔn ɜ  
 plɑn ɔv faɪndɪŋ ʌt hwɔts ɪ:ʌli ðə mɑtʌ wɪθ mi.
- F. hwət ɜ blesɪŋ ðæt wʊd bɪ!

- G. Yes! You see Dr. James is afraid to tell me. Of course I know what that means. It's something very serious.
- F. O uncle, I hope not.
- G. Yes, it is. He's afraid to tell me for fear of the shock, but he has written all about my case to the doctor here. I've got the letter here in my pocket. Here it is.
- F. But you surely wouldn't open the letter?
- G. In the cause of truth, my child,—in the cause of truth I might venture.
- F. Oh please, don't do it.
- G. Why not? Eh? Why not?
- F. Dear Uncle Gregory, don't.
- G. Ah, you fear the effect upon me. But you don't know me. Ill as I am, my nerves all shattered, yet I can be brave. I will be like a soldier standing in the breach.
- F. You are exciting yourself, uncle.
- G. You are timid, my child. You are frightened to death. Take courage from me. There! The deed is done! Let me see. At last! At last! "Dear Sir, I send you "a patient who is incurable"—Oh! Oh! (*Drops letter.*)
- F. Oh Uncle Gregory, impossible! (*Picks up letter.*)
- G. Oh, I knew it. I'm fainting. I can't read any more.
- F. Then I will. "He is one of those men who fancy "themselves ill, and conjure up in their imaginations "every conceivable ailment. The simple truth is that "he is in robust health."
- G. Robust? I robust? Look at me. Am I robust? How dare he?

- G. jɛs! ju si: dɔkt̪ɑ̃ dʒɛɪmz iz v'frɛɪd tu tel mi. ɔv  
kɔɪs ai no: hwɔt dət mi:nz. its sɑmθɪŋ veri  
si:riəs.
- F. o: ʌŋkl:, ai ho:p nɔt.
- G. jɛs it iz. hi:z v'frɛɪd tu tel mi:, fɔ̃ fɪr ɒv ðə ʃɔk,  
bət hi:z ʒitn: ɔ:l v'baut mai ke:s tu ðə dɔkt̪ɑ̃  
hi:ɪ. aiv gɔt ðə let̪ɑ̃ hi:ɪ in mai pəkət. hi:ɪ it iz.
- F. bət ju fuʒli wudnɪt ɔ:pni: ðə let̪ɑ̃.
- G. in ðə kɔ:z ɒv tru:θ mai tʃaɪld,—in ðə kɔ:z ɒv tru:θ  
ai mait ventʃɑ̃.
- F. o: plɪz, dɔnt du: it.
- G. hwai nɔt? eɪ? hwai nɔt?
- F. di:ɪ ʌŋkl: gregari, dɔnt.
- G. ɑ:, ju fɪ:ɪ ði ɛ'fekt ʌ'pɒn mi:. bət ju dɔnt no:  
mi. il ɪz ai am,—mai nɑ:vz ɔ:l fətɑ̃d—jet ai kɑn  
bi breɪv. aɪl bi: laɪk v sɔldʒɑ̃ stændɪŋ in ðə  
brɪtʃ.
- F. jʊr ɛk'saɪtɪŋ ʃɔ'self ʌŋkl:.
- G. juɪ tɪmɪd mai tʃaɪld. ju ɪ fraɪtɪd tu deθ.  
teɪk karedʒ frɒm mi:. ðɛ! ðə di:d iz dɑn!  
let mi: si:. at last! at last! “ðɪ:ɪ sɑ:, ai send ju  
“v peɪsənt hu iz in'kjʊrəbl”—o:! o:! (drɒps let̪ɑ̃.)
- F. o: ʌŋkl: gregari, ɪm'pɒsɪbl! (pɪks ʌp let̪ɑ̃.)
- G. ɔ:, ai nju: it. aɪm feɪntɪŋ. ai kʌnt ʒɪd ɛni mo:ɪ.
- F. ðən ai wɪl. “hi: iz wɑn ɒv ðo:z mɛn | hu fɑnsɪ  
“ðəm'selvz ɪl, and kɑndʒɑr ʌp in ðeɪr ɪmɑdʒɪ'neɪʒnɪz |  
“evri kɑn'sɪvəbl ɛɪlmənt. ðə sɪmpl: tru:θ iz | ðət  
“hi: iz in rɔ'bɑst helθ.”
- G. rɔ'bɑst? ai rɔ'bɑst? lʊk ɛt mi. ɑm ai rɔ'bɑst? hɑu  
de: hi?

- F. (*Reads on.*) "If he insists on it, give him harmless  
"medicines, and keep him at Southborne as long as  
"you can."
- G. The monster! The ignoramus! The quack! My blood  
boils! Freda, my dear, help me into the hotel and  
get me a composing draught.
- 

### Small Talk.

Good morning! I hope you have slept well.  
No, I've had a very bad night, I'm sorry to say.  
Sorry to hear that. What was the matter?  
There was some merry-making next door, and they kept  
it up until three o'clock in the morning.  
What a pity! Shall we have breakfast now?  
Yes, I'm ready. What shall we have?  
I don't mind. What can we get?  
Waiter, what can we have for breakfast?  
Chop, sir, steak, bacon and eggs, cold meat, cold fowl,—  
Suppose we try bacon and eggs. What do you say?  
O, I'm quite agreeable. Shall we have tea or coffee?  
I prefer coffee, if you don't mind.  
Not at all. They're both the same to me.  
Waiter, bring bacon and eggs and coffee for two.  
Yes, sir. Hot milk or cold milk, sir?  
Hot milk, please, and some dry toast, and some fresh rolls.  
I hope he won't be long. I fancy it's getting late.  
Why, what time is it?  
I don't know. My watch has stopped. I forgot to wind it.

- F. (riɪdz ɔn.) "if hi in'sists ɔn it, giv him hāmmləs  
 "medsnɪz, and kɪp him ɛt sauθbo:ɪn | az lɔŋ ɛz  
 "ju kan."
- G. ðə mɔnst̩, dɪ[j] ɪgnə'reɪm̩s, ðə kwak! mai blɑd  
 bɔɪlz! frɪðə mai dɪ:ɪ, help mɪ[j] ɪntu ðə ho'tel, ɒn(d)  
 get mɪ ɛ kəm'pɔ:zɪŋ draft.

---

Smɔ:l tɔ:k.

gud mɔ:nɪŋ! ai ho:p juv slept wel.  
 no:, aiv had ɛ vɛri bad nait | aim sɔri tu seɪ.  
 sɔri tu hi:ɪ ðat. hwɔt wɔz ðə mat̩?  
 ð̩ wɔz sam məɪmeɪkɪŋ nek̩s(t) do:ɪ, ɒn(d) ðe: kept  
 ɪt ʌp ʌntɪl θri: v'klɔk ɪn ðə mɔ:nɪŋ.  
 hwɔt ɛ pɪtɪ! ʃal wi hav brɛkfɛst nau?  
 jɛs, aim rɛdi. hwɔt ʃl: wi hav?  
 ai do:nt maind. hwɔt kan wi get?  
 wɛt̩, hwɔt kan wi hav fɔ brɛkfɛst?  
 tʃɔp s̩, stɛk, beɪk̩n ʌn ɛgz, kɔɪld mɪt, kɔɪld faul,—  
 s̩'pɔ:z wi tʃaɪ beɪk̩n ʌnd ɛgz. hwɔt dʒu seɪ?  
 ɔ:, aim kwait ɛ'grɪ:əbl. ʃal wi hav tɪ: ɔ kɔfi?  
 ai prɪ'f̩ kɔfi, ɪf ju: do:nt maind.  
 nɔt ʌ tɔ:l. ðe:ɪ bɔ:θ ðə seɪm tu mɪ.  
 wɛt̩, brɪŋ beɪk̩n ʌnd ɛgz, ʌnd kɔfi fɔ tu.  
 jɪs̩. hɔt milk ʌ kɔɪld milk s̩?  
 hɔt milk plɪ:z, ʌnd sam draɪ tɔ:st, ʌnd sam frɛʃ ɔɪlz.  
 ai ho:p (h)ɪ wɔnt bi lɔŋ. ai fɒnsɪ ɪts getɪŋ lɛt.  
 hwai, hwɔt taim ɪz ɪt?  
 ai do:nt no:. mai wɔtʃ ɛz stɔpt. ai fɔ'gɔt tu waɪnd ɪt.

Well, mine's not much better. It wants cleaning. Sometimes it gains and sometimes it loses; so I never know the time exactly.

I fancy it's about nine o'clock. Waiter, what's the time? It struck nine about five minutes ago, sir.

We shall have to hurry. Our train is at 9.45.

How far is it to the station?

It's about ten minutes' walk from here.

This toast won't do. I asked for dry, and you've brought it buttered.

This bacon's very nicely cured, don't you think?

Yes, I'd sooner have it smoked than salted.

Waiter! Bill, please. We're going directly.

The bill's here, sir, when you're ready.

Thanks. Can you give me change? I want 11 s. 6 d. from you.

Here it is, sir. Thank you, sir. Good day, gentlemen.

---

Is there any letter for me this morning?

No, none yet; the postman has not come.

When does he generally come?

About eight o'clock, generally; but this morning he is late.

I am expecting a letter from a particular friend.

Do you ever hear from your friends in America now?

Yes, sometimes, but not very often.

There's a ring at the door. Perhaps it's the postman.

No, he's just gone past without calling.

When will the next delivery be?

There is a delivery about every two hours until 9 o'clock.

wel, mainz nɔt matʃ beta. it wɔnts kliniŋ. sam-  
 taimz it geɪnz | ʌnd samtaimz it lu:zeɪ; so ai neɪṽ no:  
 ðe taim ɛg'zaktli.

ai fansi its ɛ'baut nain ʌ klɔk. wert̃, hwɔts ðe taim?  
 it stɪk nain ɛ'baut faiv minits ɛ'go: s̃.

wi: ʃl: hav tu hari. auɪ tɹeɪnz ɛt nain fɔ:ti faiv.  
 hau faɪr iz it tu ðe stɔ:ʃn?

its ɛ'baut ten minits wɔ:k frɔm hi:ɪ.

ðis to:st wɔnt du:. ai askt fɔ̃ dɹai, and juv brɔ:t  
 it bat̃ɪd.

ðis be:kn:z veri naisli kju:ɪd, do:nt ju θɪŋk?

jes, aid sʌñ hav it smɔ:kt ðen sɔltɪd.

wert̃! bil, pli:z. wi:ɪ goɪŋ dɪ'rektli.

ðe bilz hi:ɪ s̃, hwen ju: ædi.

θaŋks. kan ju giv mi tʃeɪndʒ? ai wɔnt i'levn ʌn siks  
 frɔm ju.

hi:ɪr it iz s̃. θaŋk ju s̃. gu ðeɪ dzɛntlmən.

iz ðɜr ɛni let̃ fɔ̃ mi: ðis mɔ:niŋ?

no:, nan jɛt; ðe po:stmɛnz nɔt kam.

hwen daz (h)i dzɛnɪali kam?

ɛ'baut ɛt ʌ klɔk, dzɛnɪali; bat ðis mɔ:niŋ hi:z lɛt.

aim ɛks'pektiŋ ɛ let̃ frɔm ɛ p̃ɪ'tɪkju:l̃ frɛnd.

dju ɛṽ hi:ɪ frɔm ju:ɪ frɛndz in ɛ'merika nau?

jes, sam'taimz, bat nɔt veri ofn.

ðɛz ɛ riŋ ɛt ðe do:ɪ. pɹ'aps its ðe po:stmɛn.

no:, hi:z dzast gɔn past wið'aut kɔliŋ.

hwen wil ðe neks(t) dɪ'livari bi?

ðɛz ɛ dɪ'livari ɛ'baut ɛvri tu: auɪz ʌntil nain ʌ klɔk.

And how late can I post for London?

Until 8 o'clock in the next street, and until 10 o'clock at the General [Post Office].

Have you many letters to write to-day?

About a dozen, if I had writing materials.

What is it you want? Paper, pens, envelopes,—?

Thank you,—a little note paper and a few stamps.

Here is note paper. What stamps will you require?

I'll want three halfpenny, five penny and two 2½ d. stamps.

Anything more? Any post cards, or postal wrappers?

Thank you. You are very kind. I don't think I want anything more.

Well, I'll leave you now to write your letters.

Is it far to the General Post from here?

No, not far. We'll send your letters when they're ready.

Thank you. I shall not be long.

---

Good morning, Mr. Jones. I'm very glad to see you. How do you do?

Very well, thank you. I hope you are well too.

Yes, I can't complain very much at my age.

Why, how old are you, Mr. Smith? Not so very old, I think.

That depends on what you call old. I was 61 yesterday.

Glad to hear it. Many happy returns! But you don't look 61 yet.

Perhaps not, but I feel sixty-one. How old are you?

Well, I was 49 last December.

Forty-nine! You're only a youngster yet.

Perhaps so, but I don't stand the winters like I used to do.

end hau let kan ai poist fō landan?  
 antil et a klok in dē neks(t) strit, and antil ten a klok  
 et dē dzenial [poist ofis].  
 hav ju meni letāz tu rait tu'dei?  
 e'baut e dazn:, if ai had raitiŋ me'tirialz.  
 hwot iz it ju wōt? pe:pā, penz, onvelo:ps?  
 θaŋk ju, e litl: notpe:par end e fju: stamps.  
 hi:āz notpe:pā. hwot stamps wil ju ri'kwai?  
 ail wōt θri: he:pni, faiv peni, en tu: tapn:s he:pni stamps.  
 eniθiŋ mo:ī? eni poist kō:dz, ō poistl: rapāz?  
 θaŋk ju. ju:ī veri kaind. ai do:nt θiŋk ai wōt eni-  
 θiŋ mo:ī.  
 wel, ail li:v ju nau tu rait ju:ī letāz.  
 iz it fā: tu dē dzenaral poist from hi:ī?  
 no:, not fā:; wil send ju:ī letāz hwen dē:ī redi.  
 θaŋk ju. ai fl: not bi lōŋ.

---

gud mō:niŋ mistā dzo:nz aim veri glad tu si: ju. hau  
 dju du:?

veri wel θaŋk ju. ai ho:p ju ā wel tu:.  
 jes, ai ka:nt kam'ple:īn veri matf | et mai e:īdz.  
 hwai, hau oīd ā: ju, mistā smiθ? not so veri oīd, ai θiŋk.  
 dat di'pendz on hwot ju kō:l oīd. ai wōz siksti wan jestāde.  
 glad tu hi:r it. meni hapi ri'tā:nz! bat ju do:nt  
 luk siksti wan jet.  
 pā'haps not, bat ai fil siksti wan. hau oīd ā ju:?  
 wel, ai wōz fō:ti nain last di'sembā.  
 fō:ti nain! ju:r onli e jaŋstā jet.  
 pā'haps so:, bat ai do:nt stand dē wintāz laik ai ju:s(t) tu du:

We've had a very mild winter so far.

Yes, but we don't know what's in store for us yet.

True; we had dreadful weather after this date last year.

Yes, we had six weeks' skating, but I don't call that very dreadful.

No, not for you, but I've given up skating these many years.

What I detest is rain and fog and thaw.

Well, I dare say you'll have rain before long. The glass is falling rapidly.

Perhaps it only means wind, and I don't mind that much.

By the way, I had a letter from our old friend Robinson yesterday.

Well, how is he getting on now? I didn't know you ever heard from him.

Oh, he seems to like his new place very well.

Let me see. He went into Cornwall, didn't he?

Yes, the doctor ordered him to a milder climate.

Ah, I remember, he had a weak chest.

Yes, that's the man. He tells me he's quite thrown off those ailments now.

I'm very glad to hear it. And what is he doing?

He says he's going to make a fortune in early vegetables

Early vegetables! That's a new line for him.

Yes it is, but he was always an enterprising fellow.

But there can be no great market for early vegetables in Cornwall.

No, of course not. He grows and gathers for the London market.

Ah, I see, quick transit again! It's astonishing what is done in that way now.

wi:v had e veri maild wintā so: fđi.

jes, bat wi do:nt no: hwōts in stōā fōr as jet.

tru; wi had dīedful weđar aftā dis de:t last jūi.

jes, wi:d siks wi:ks ske:tiŋ, bat ai do:nt kō:l dat veri  
dredful.

no:, not fō jui, bat aiv givn ap ske:tiŋ dīz meni jūi.

hwōt ai di'test iz reīn vnd fōg vnd θōi.

wel, ai dē: seī jui: hav reīn bi'fō:f lōŋ. dē glas  
is fō:liŋ rapidli.

pā'haps it onli mīnz wind, and ai do:nt maind dat matf.

bai dē weī, ai had e letā from aur oīld frend rōbinsn  
jestāde.

wel, hau iz hi getiŋ on nau? ai didnt no: ju: evā  
hā:d from him.

o:, hi: si:mz tu laik hiz nju: ple:s veri wel.

let mi: si:. hi went daun intu kō:nwōl, didnt hi:?

jes, dē dōktar ō:dād him tu e maildā klaimet.

o:, ai ri'membā, hi had e wi:k tjest.

jes, dats dē man. hi telz mi: hiz kwait θron of  
dōz eīlments nau.

aim veri glad tu hir it. and hwōt iz hi: dūiŋ?

hi: sez hiz goiŋ tu me:k e fōrtjan in āli vedzitebliz.

āli vedzitebliz! dats e nju: lain fō him.

jes it iz, bat hi wōz oīlwez en entāpraiziŋ felo.

bat dē kan bi no: gre:t ma:ket fōr ārli vedzitebliz  
in kō:nwōl.

no:, ov kōi:s not. hi: gro:z vnd gadāz fō dē landan  
mā:ket.

o:, ai si:, kwik transit e'gen! its es'tonifiŋ hwōts  
dan in dat weī nau.

Yes, in Liverpool we get cut flowers every day from Italy. And fresh vegetables, they tell me, from the Canary Islands. Yes, but not every day. Are you going further this way? No, I turn off to the right. Good bye, Mr. Jones. Good bye, Mr. Smith. I'm glad to see you looking so well. I'm very glad I met you. Remember me kindly to Mrs. Jones.

And me to Mrs. Smith! Good bye.

---

What shall we do this morning? Shall we take a walk? Very well. Where shall we go?

I'd like to take a walk down town. I want to do some shopping.

O I hate shopping, but I don't mind looking at the shops. That will do very well. You needn't come in unless you like.

All right, on those conditions. When shall we start? Now immediately, as soon as I've put my gloves on. It's very pleasant outside this morning—so fresh and clear. Yes, and not too cold. You won't be chilly, looking at the shops.

This is a nice shop here. The windows are always so tastefully dressed.

Yes, it's always quite a picture. But there's nothing here I want to buy.

What do you want to buy? I didn't know you wanted anything.

No, I don't, for myself. But I wanted to buy something for the children.

jes, in liv'apul wi get kat flau[w]ʰz evri deɪ from iteli.  
 and frɛʃ vɛdʒitɛblɪz, ðe: tɛl mi, frɒm ðə kɛ'nəri ailəndz.  
 jes, bat nɒt evri deɪ. ʔ: ju goɪŋ fʌ:ðʌ ðis weɪ?  
 no:, ai tʌ:n ɒf tu ðə rait. gud bai, mistʌ dʒo:nz.  
 gud bai, mistʌ smiθ. aim gləd tu si: ju: lukiŋ so: wɛl  
 aim vɛri gləd ai mɛt ju. rɪ'mɛmbʌ mi: kaɪndli tu  
 misiz dʒo:nz.  
 and mi: tu misiz smiθ! gud bai!

---

hwɒt ʃl: wi du: ðis mɔːniŋ? ʃal wi teɪk ʌ wɜ:k?  
 vɛri wɛl. hwɛ: ʃl: wi go:?  
 aid laik tu teɪk ʌ wɜ:k daʊn taʊn. ai wɒnt tu du: sʌm  
 ʃɒpiŋ.  
 ɔ: ai heɪt ʃɒpiŋ, bat ai dɒmt maɪnd lukiŋ ɛt ðə ʃɒps.  
 dʌtɪ: du: vɛri wɛl. ju nɪdnt kʌm ɪn | ʌn'les  
 ju laik.  
 ɔ:l rait, ɒn ðo:z kʌn'dɪʃnz. hwen ʃl: wi stɔ:t?  
 nau i'mɪdʒetli, ʌz su:n ɛz aɪv put maɪ glʌvz ɒn.  
 its vɛri plɛznɪt aʊt'saɪd ðis mɔːniŋ, — so: frɛʃ ɛnd kli:ʌ.  
 jes, ɛnd nɒt tu: kɔ:ld; ju wɒnt bi tʃɪli, lukiŋ ɛt  
 ðə ʃɒps.  
 ðis ɪz ɛ nais ʃɒp hi:ʌ. ðə wɪndɔz ɒr ɔ:lweɪz so:  
 teɪstfʊli dɪɛst.  
 jes, its ɔ:lweɪz kwait ɛ pɪktʃʌ. bat ðɛz nʌθɪŋ hiɪr  
 ai wɒnt tu bai.  
 hwɒt dʒu wɒnt tu bai? ai dɪdnt no: ju wɒntɛd  
 ɛniθɪŋ.  
 no: ai dɒmt, fɔ: maɪ'self. bat ai wɒntɛd tu bai sʌmθɪŋ  
 fɔ ðə tʃɪldrən.

What children? I didn't know you had any, of your own. Neither I have; but I've some little nephews and nieces. Well, here's a toy-shop. This is the place for you. See! Yes, I see so many things that I don't know what to buy. Here's a Noah's ark, and a speaking doll, and a rocking horse.

Some of them are too big for dolls, or rocking horses either. Well, here are purses, and bracelets, and cricket-bats. Yes, a very good selection. I think I'll go in here and choose something.

Hadn't you better walk a little further and see what else there is?

Very well, we will. We can always turn back, if we like. Come on then. Let's walk sharp and get warm again. Who was that lady you just bowed to? I didn't know her at all.

No, perhaps not. I only know her slightly now. That's Mrs. Thompson.

What? Wife of Mr. Thompson the banker?

Yes, that is her only title to distinction.

Do you mean she is not worth much in herself?

I do; but she's as stuck-up as if her brains had made the money, and not his.

Well, perhaps she helped him; and it's only human nature in any case.

She was glad enough to be recognised by me, twenty years ago. Ah well, perhaps she thought you were stuck-up in those days.

Perhaps so, but I wasn't, and she'd no right to think any such thing.

hwæt tƿildren? ai didn't no: ju had ɛni, ɔv jur ɔ:n.  
 ni:ðar ai hav; bat aiv sam litl: nɛfju:z ɛn(d) ni:sɛz.  
 wɛl, hi:z ɛ tɔɪfɔp. ðis iz ðɛ plɛ:s fɔ ju. si:!  
 jɛs, ai si: so: mɛni θiŋz ðæt ai do:nt no: hwæt tu bai.  
 hi:z ɛ no:ʌz ðɪk, and ɛ spi:kɪŋ dɔl, and ɛ rɔkɪŋ  
 hɔ:s.

sam ɔv ðɛm ɔ tu: big fɔ dɔlz, ɔ rɔkɪŋhɔ:sɛz i:ðɪ.  
 wɛl, hi:r ɔ pɪ:sɛz, and brɛ:sɫɛts, and krɪkɛt bats.  
 jɛs, a vɛri gud si'lɛkʃn:. ai θɪŋk aɪl go: in hi:r ɛn(d)  
 tʃu:z samθɪŋ.

hadn't ju betɪ wɔ:k ɛ litl fɪ:ðar ɛnd si: hwæt ɛls  
 ðɛr iz?

vɛri wɛl, wi wɪl. wi: kən ɔɪlwe:z tɪn bak, if wi laɪk.  
 kəm ɔn ðɛn. lɛts wɔ:k ʃɔ:p ɛnd get wɔ:m ɛ'gɛn.  
 hu: wɔz ðæt lɛɪdi ju dʒʌst baʊd tu? ai didn't no:  
 har ɛ tɔɪl.

no: pɪ'haps nɔt. ai ɔ:nli no: hɪ slaitli nau. ðats misɛz  
 tɔmsn:.

hwæt? waɪf ɔv mistɪ tɔmsn: ðɛ bʌŋkɪ?

jɛs, ðɛts har ɔ:nli taitl: tu dis'tɪŋʃn.

dʒu mi:n ʃi:z nɔt wɪ:θ mʌtʃ in hɪ'sɛlf?

ai du:. bat ʃi:z ɛz stʌk ʌp ɛz if hɪ: brɛ:ɪnz ɛd mɛ:ɪd  
 ðɛ mʌni | and nɔt hi:z.

wɛl, pɪ'haps ʃi hɛɪpt him; and its ɔ:nli hju:mən nɛ:tʃər  
 in ɛni kɛ:s.

ʃi wʌz glʌd ɔ'nʌf tu bi rɛkɔgnʌɪzd baɪ mi: twɛnti ʃi:z ʌ'go:.

ɔ: wɛl, pɪ'haps ʃi θɔ:t ju: wɪ stʌk ʌp in ðo:z  
 dɛ:ɪz.

pɪ'haps so:, bat ai wɔzn't, and ʃi:d no: rait tu θɪŋk ɛni  
 sʌtʃ θɪŋ.

Well, well, never mind her. Here's another nice shop. Why, this is a green-grocer's shop. I can't give them cabbages.

No, certainly not; but here are oranges, apples, pears, bananas.

Yes, they like those; and here are grapes, and dates, and figs also.

I'm afraid the choice is so large that you're rather embarrassed.

That's very true. I can't make up my mind at all.

Then let's go home again. We've had our walk, and we can come again to-morrow.

It seems foolish to come out to buy, and to go back without buying.

Never mind that. It's been very pleasant. Let's repeat the pleasure.

Just as you please. You never will let me have my own way.

---

### Type C (138).

Small Talk, rapidly spoken.

It's getting near tea-time. Won't you stay and have tea?

Thanks, I will; if it's no trouble to you.

None at all. They're just laying the cloth.

Then I'll stay with pleasure, and have a further chat.

Sarah, please get tea ready for two.

O please don't make any fuss. I'm not a stranger.

No, we won't make any fuss. But we'll want tea for two at any rate.

wel, wel, nev<sup>1</sup> maind h<sup>1</sup>Δ. hi:z v'nad<sup>1</sup> nais fəp.  
 hwai, dis iz v grɪŋgro:s<sup>1</sup>Δz fəp. ai kʌnt giv ðəm  
 kəbedʒəz.  
 -no:, s<sup>1</sup>Δ:tenli nɒt; bət hi:r ɒr ərəndʒəz, ɒplɪz, p<sup>1</sup>ɛ:z,  
 bə'nəməz.  
 jəs, ðeɪ laɪk ðo:z; and hi:r ɒ greɪps, ʌn(d) dɜ:ts, and  
 fɪgz əlso.  
 aɪm v'freɪd ðv tʃoɪs iz so: l<sup>1</sup>Δ:dʒ | ðət ju: ɪə:ðər əm-  
 'bərest.  
 dats veri tru:. ai kʌnt meɪk ʌp maɪ maɪnd ʌ tɔɪl.  
 ðen lets go: ho:m v'gen. wɪ:v həd ʌʊf wɜ:k | ʌnd wɪ:  
 kən kʌm v'gen tu'mɔ:ro.  
 ɪt sɪmz fu:lɪʃ tu kʌm ʌt tu baɪ, ʌnd tu go: bək  
 wɪð'ʌt baɪɪŋ.  
 nev<sup>1</sup> maind ðət. ɪts bi:n veri plɛznɪt. lets nɪ'pɪt  
 ðv plɛʒ<sup>1</sup>Δ.  
 dʒʌst ɪz ju plɪz. ju nev<sup>1</sup> wɪl let mi hʌv maɪ ɔ:n  
 weɪ.

taɪp si:, pərəgrəf wʌn θ<sup>1</sup>Δ:ti ɛt.

smə:l tɔ:k, rəpɪdli spə:kni:

ɪts ɡetɪnɪʌ tɪ:təɪm. wɒntʃu ste: n ʌv ti:?  
 θəŋks, aɪ wɪl, ɪf ɪts nɔ: trəbl tə ju:  
 nʌn ʌ tɔɪl. ðeɪ dʒʌs(t) leɪn ðv kləθ.  
 ðen aɪl steɪ wɪθ plɛʒ<sup>1</sup>Δ, ʌn hʌv v f<sup>1</sup>Δ:ð<sup>1</sup>Δ tʃʌt.  
 sɜ:ə, plɪz ɡe(t) ti: rɛdi f<sup>1</sup>Δ tu:  
 ɔ: plɪz dɒmp meɪk ɛni fʌs. aɪm nɒt ʌ streɪndʒ<sup>1</sup>Δ.  
 nɔ: wɪ wɒmp meɪk ɛni fʌs. bət wɪl wɒn(t) ti: f<sup>1</sup>Δ tu:  
 v'teni rɛt.

Well of course, but don't put yourself out of the way on my account.

O no, not at all. How do you like my tea service?

I like it very much. It's very pretty. Have you had it long? Not very long. It was a Christmas present.

You were in luck to get a Christmas box like that.

I like the design; it's very neat, and the colours are good too.

Is it a large set? How many cups and saucers are there?

A dozen cups and saucers, and plenty of bread-and-butter plates.

I like that cream-jug. It's very graceful.

But what I like best is the teapot. I hate metal teapots.

Yes, they do spoil the tea, there's no doubt.

Shall we have a sweet tea, or high tea, as they call it?

O no high tea for me, thanks. I could not eat meat at this hour.

Then what may I offer you in the way of sweets?—jam? marmalade? cake?

Ah, you want to make me bilious, I see. I like bread and butter best.

Try some brown bread then. It's very wholesome, they say.

Thanks, I will. I often have it at home in preference to white.

And here are some warm muffins too. Take them while they're hot.

Thanks, thanks. You overwhelm me.

Do you take cream and sugar?

A little cream, please; but no sugar.

I hope the bread's not cut too thick for your liking.

Not at all, I could have done with it thicker, and less butter on.

wel v: ko:fa, ba do:m putʃā self aut ʌ ða weɪ ɒn  
mai ʌ'kaunt

o: no:, nɒt ʌ tɔɪl. hau dʒu laik mai ti: sɑɪvɪs?

ai laik it veri matʃ. its veri priti. hav ju had it lɒŋ?  
nɒt veri lɒŋ. it wəz ɛ krɪsməs preznɪt.

ju wəz in læk | tʌ get ɛ krɪsməs bɒks laik ðæt.

ai laik ðe di'zain; its veri nɪt, ʌnd ðe kəlɪz ʌ: gud tu:.

ɪz it ɛ lɪ:dz set? haumni kəps ʌn sɔ:sɪz ʌ: ðe?

ɛ dæzn: kəps ʌn sɔ:sɪz, ʌn plentjəv brəm'bətʌ  
plɛts.

ai laik ðæt krɪ:mdʒəg. its veri greɪsfl:.

bət hwɒt ai laik bests ðe tɪpɒt. ai heɪt metl: tɪpɒts.

ʒɪs ðeɪ du: spɔɪl ðe ti:, ðɪz nɔ: daʊt.

ʃl: wi hav ɛ swɪt ti:; ɔ: hai ti:, ɛz ðe: kɔ:l it?

o: nɔ: hai ti: fɒ mi:, θæŋks. ai kʊdnɪt ɪt mɪt ɛt  
ðɪs au:.

ðen hwɒt mej ai ɒfʌ ju in ðe weɪ ʌv swɪts? dʒəm?  
mɑ:məleɪd? ke:k?

ɑ:, ju wɒn(t) tʌ meɪk mi bilʒəs, ai si:. ai laik brəm-  
'bətʌ best.

tʌɪ sʌm braʊm brɛd ðen. its veri ho:lsəm, ðe: seɪ.

θæŋks, ai wɪl. ai ɒfn hav it ʌ θo:m | in prɛfrəns  
tʌ hwait.

ʌnd hi: ʌ sʌm wɔ:m məfɪnz tu:. tek ðəm wail  
ðe: hɒt.

θæŋks, θæŋks. ju[w] ɔ:vʌ'welm mi.

dʒu te:[k] krɪm ʌn fʊgʌ?

ɛ litl: krɪm plɪz; bət nɔ: fʊgʌ.

ai ho:p ðe brɛdz nɒt kʌt tu θɪk fʌ jʌ laɪkɪŋ.

nɒt ʌ tɔɪl, ai kɒd ʌv dʌn wɪð it θɪkʌ, ʌn(d) les bʌtɪ ɒn.

O, I'm sorry. Shall she cut some more?

By no means. I'm enjoying this thoroughly.

Another cup of tea? I see you're ready. This one will be nice and strong.

Thank you. It's very refreshing. No sugar again, please!

Thank you for reminding me. I had nearly given you some.

Yes, I saw you taking up the sugar-tongs.

Yes, I already had them in the sugar-basin.

Can I pass you anything,—any cake, or preserves?

Thanks, you can pass me some jam, and a teaspoon to eat it with.

You will want a dessert-spoon to serve it with too.

I don't see a dessert-spoon about. But this spoon will do, though it's a table-spoon.

---

### Mixed Types.

#### Railway Travelling (B, C).

I want a ticket for Manchester.

Single or return?

How much is it?

Two-and-six single, four-and-six return.

When does the train start?

There's an express at 3.30 and a stopping train at 3.35.

Porter, please label this luggage.

Where for, sir?

For Manchester. Is this a through train?

Don't know, sir. Better ask the guard. There he is, with the whistle in his mouth.

Are you the guard of this train?

o: aim sori. ʃal ʃi kat sa(m) mo:ʔ

bai no: mimz. aim ən'dʒoɪn ðis θarali.

naðā kap av ti:ʔ ai si: ju(r) redi. ðis wan l:

bi nais ən strɔŋ.

θaŋkju. its veri ri'frefɪŋ. no: ʃuɜr v'ɜn, pliz!

θaŋkju fa ri'maindin mi. aid ni'li givn ju sam.

jes, ai sɔ: ju tekin ap ðe ʃuɜr tɔŋz.

jes, ai ɔ:l'ædi had ðem in ðe ʃuɜr be:sn:

kan ai pas ju ɛniθɪŋ,—ɛni ke:k, ɔ̃ pri'zā:vz?

θaŋks, ju kɪ pas mi sam dʒam, ɛnd e ti:spun tu[w] i:t  
it wiθ.

juɜl wɔnt e di'zā:tspun tu sāiv it wiθ tu:

ai doʊnt si: e di'zā:tspun v'baut. bad ðis (s)pun l:

du:, ðo: its e te:blspun.

### mikst taips.

re:ɪlweɪ trav(ʌ)liŋ (taips bi: ən(d) si:).

ai wɔnt a tikɛt fɔ̃ mantʃɛstā.

sɪŋɡl ɔɪ ri'tā:n?

hau matʃ iz it?

tu: ʌn siks sɪŋɡl, fɔ:r ʌn siks ri'tā:n.

hwɛn daz ðe treɪn stɑ:t?

ðā:z n eks'pres ʌt θri:'θā:ti, ʌnd ʌ stɔpɪn treɪn ʌt θri:'θā:ti'faiv.

pɔ:ɪtā, pliz leɪbl ðis lagedʒ.

wʌɪ fɔɪ sʌɪ?

fɔ̃ mantʃɛstā. iz ðis e θru: treɪn?

do: no: sā. betɪ ask ða ɡā:d. ðar i: iz, wi(ð)

ðə wɪsl in iz mauθ.

ɔ̃: ju: ðe ɡā:d ɔv ðis treɪn?

Yes, sir.

Does it go through to Manchester?

No, sir. Change at Wigan. Take your seats, please!

Take your seats!

---

Wi'gan, Wi'gan, Wi'gan! Change here for Edinburgh,  
Glasgow, Carlisle, Manchester and Yorkshire.

Change here for Manchester, did you say?

Yes, sir. Train leaves at 4.7. No. 3 platform. Not  
much time. Give me your bag, sir. This way, sir.

Is this Wigan then? I didn't hear them say Wigan.

Yes, sir. Bless you, sir, we shouted "Wigan" as loud as  
anything.

Just so, you shouted Wi'gan, Wi'gan, Wi'gan, and all  
I heard was 'gan, 'gan, 'gan. You should shout Wigan,  
not Wi'gan.

Perhaps so, sir, but it doesn't come so natural. Here's  
your train, sir. Smoker, sir?

No, I prefer a non-smoker.

Then here's a corner seat, back to engine.

Thank you. Much obliged.

Take your seats! Take your seats! Train for Manchester,  
Huddersfield, Leeds, Scarborough and Hull! Manchester  
next stop. Tickets, please! Tickets! Tickets!

Do you take tickets here?

Yes, sir, Manchester tickets. This is the last stop.

---

jis s<sup>ā</sup>.

daz it go: θru: tu mantʃest<sup>ā</sup>?

no: s<sup>ā</sup>. tʃe:indz et wigen. tekja'sits pli:z.

kja'sits!

wi'gɛ:n, wi'gɛ:n, wi'gɛ:n! tʃe:indz i:ai fɒ ɛnnbra,

glasco, kaulail, mantʃstai u jɔ:lkʃai!

tʃe:indz hi:ɪ fɒ mantʃest<sup>ā</sup>, did ju seɪ?

jisai. tɹeɪn li:vz at fo:ai sevn. nambar θri: platfɔ:m. not  
matʃ taɪm! gimi jai bag sai. dis weɪ sai.

iz dis wigen ðen? ai didnt hi:ɪ ðəm seɪ wigen.

jis sai. blɛf ja sai, wi ʃaʊtɪd "wi'gɛ:n" ɛz laud ɛz  
ɛniθɪn.

dʒast so:, ju ʃaʊtəd wi'gɛ:n, wi'gɛ:n, wi'gɛ:n, ɛnd ɔ:l  
ai hɑ:d wɒz gɛ:n gɛ:n, gɛ:n. ju ʃad ʃaʊt wigen,  
not wi'gɛ:n.

praps so: sai, bat it daznt kam so: nataraɪ. hi:ai:z  
jai tɹeɪn sai. smo:kai sai?

no:, ai prɪ'fɑ: ɛ nɒn smo:k<sup>ā</sup>.

ðen hi:ai:z ʌ kɔ:nai sɪt, bak tu ɪndʒɪn.

θaŋk ju. matʃ d'blaɪdʒd.

tek jar sɪts! kja:sɪts! tɹeɪn fɒi mantʃstai,

ʌdʒfɪld, li:dz, skaɪbra nd ʌl! mantʃstai

neks stɒp. tɪkts pli:z! tɪkɪts! tɪk'ets!

du ju tek tɪkɪts hi:ɪ?

jis s<sup>ā</sup>, mantʃesta tɪkɪts. ðis iz ðe las stɒp.

**Druck von B. G. Teubner in Leipzig.**

**Verlag von B. G. Teubner in Leipzig und Berlin.**

---

Ferner erschienen:

## **Skizzen lebender Sprachen.**

Herausgegeben von

**Wilhelm Viëtor**, Professor an der Universität Marburg.

### **Teil II. Portugiesisch. Phonétique et Phonologie. Morphologie. Textes.**

Par **Arniceto dos Reis Gonçalves Vianna**, Membre Correspondant de l'Académie Royale des Sciences de Lisbonne.  
[VI u. 148 S.] 8. 1903. In Leinw. geb. *M.* 4.—

Table de Matières. I. Généralités. Phonétique et Phonologie. — II. Phonétique portugaise. Phonologie. — III. Morphologie. — Textes.

### **Teil III. Holländisch. Phonetik. Grammatik. Texte.**

Von **R. Dijkstra**, Lehrer der niederländ. u. deutschen Sprache in Amsterdam. [VI u. 105 S.] 8. 1903. In Leinw. geb. *M.* 3.60.

Inhalt: Phonetik. Lauttabelle. Lautierung. Schreibung der Sprachlaute. Lautwert der holländischen Buchstaben. Eigentümlichkeit der holländischen Sprachlaute. — Grammatik. Der Artikel. Das Substantiv. Das Adjektiv. Das Fürwort. Das Zahlwort. Das Zeitwort. Das Adverb. Die Präposition. Die Konjunktion. Holländisch-deutsche Homonyme. — Texte.

## **Deutsches Lesebuch in Lautschrift.**

(Zugleich in der amtlichen Schreibung).

**Als Hilfsbuch zur Erwerbung einer mustergültigen Aussprache.**

Herausgegeben von **Wilhelm Viëtor**.

### **I. Teil: Fibel und erstes Lesebuch.**

3., durchgesehene Auflage. [XII u. 158 S.] 8. 1907. In Leinwand geb. *M.* 3.—

### **II. Teil: Zweites Lesebuch.**

[VI u. 189 S.] 8. 1902. In Leinwand geb. *M.* 3.—

Der Zweck des Lesebuches ist in dem Titel ausgesprochen. Es wird vor allem dem Lehrer im In- und Auslande dienen können, sich eine mustergültige Aussprache zu erwerben, deren Vorbild ja in der Bühnensprache gegeben ist. Doch wird namentlich auch im Auslande die Sammlung bereits mit bestem Erfolg dem deutschen Unterricht zugrunde gelegt. Die Lautschrift ist diejenige der Association Phonétique Internationale. Im übrigen findet die neue einheitliche Rechtschreibung Verwendung, wie sie im gesamten deutschen Sprachgebiete gültig ist.

Der II. Teil des Lesebuches ist durchaus eine Fortsetzung des ersten, weshalb auch die beiden neuen Abschnitte als 4 und 5 weiter gezählt sind. Der fortgeschrittenen Lesefertigkeit wird Rechnung getragen, ausdrücklichen Wünschen zufolge sind jedoch die Taktstriche beibehalten.

## Sammlung neuphilologischer Vorträge und Abhandlungen.

Herausgegeben von

Wilhelm Viëtor, Professor an der Universität Marburg.

Immer mehr wird als vornehmste Aufgabe der neuen Philologie erkannt, das gegenseitige Verständnis der Kulturfragen auf allen Gebieten des geistigen und materiellen Lebens zu fördern. Diesem Zweck dient auch die vorliegende Sammlung. Sie bietet in deutscher, französischer oder englischer Sprache solche Vorträge und Abhandlungen, die geeignet sind, ein tieferes Verständnis des fremden Volkes, seiner Sprache und Literatur, seiner Sitten und Einrichtungen, seiner wirtschaftlichen und geistigen Entwicklung zu vermitteln.

Bisher sind erschienen:

**Michel Jouffret**, Professeur au Lycée de Marseille, De Hugo à Mistral. *Leçons sur la Poesie française contemporaine.* [VI u. 104 S.] 8. 1902. geh. M. 1.80.

In dem ersten einleitenden Vortrag rechtfertigt der Redner die Wahl seines Themas und behandelt allgemeine Fragen: die poetische Empfindung in Frankreich, die Notwendigkeit der Einführung der neuesten französischen Dichtung in die Schulen. Der zweite und der dritte Vortrag sind V. Hugo gewidmet, der zuerst als Mensch, dann als Denker und Dichter betrachtet wird. Die drei folgenden Vorlesungen haben es mit Leconte de Lisle und der parnassischen Schule, Sully-Prud'homme, F. Coppée und J.-M. de Hérédia zu tun. In dem letzten Vortrag bespricht Jouffret seinen Landsmann F. Mistral und die Felibé und den vermutlichen Ausgang des Kampfes zwischen dem Provenzalischen und dem Französischen.

**Robert Shindler**, M. A., *On certain aspects of recent English literature.* Six lectures. [VI u. 112 S.] 8. 1902. geh. M. 1.80.

Der Vortragende entwickelt in der ersten Vorlesung sein Programm, wonach einige typische Schriftsteller der neuesten Zeit auf ihre Weltanschauung betrachtet werden sollen. In dem zweiten Vortrag schildert er den allmählichen Bruch mit dem religiösen Glauben bei Tennyson, Arnold und Clough. Der dritte zeigt George Meredith in seiner Feindschaft, Swinburne in seiner Gleichgültigkeit gegen alle Religion. In dem vierten Vortrag erscheinen Thomson und Hardy als Repräsentanten des krassen Pessimismus, denen Browning als überzeugter Optimist gegenübergestellt wird. Die sechste und letzte Vorlesung ist Rudyard Kipling gewidmet, in welchem die Gegenwart und die nächste Zukunft der englischen Literatur den charakteristischsten Ausdruck finden.

**Wilhelm Viëtor**, *Die Methodik des neusprachlichen Unterrichts.* Ein geschichtlicher Überblick etc. [VI u. 56 S.] 8. 1902. geh. M. 1.—

In zwei Vorträgen wird die Geschichte des neusprachlichen Unterrichts und seiner Methoden vom Mittelalter bis zur Neuzeit und insbesondere während der Herrschaft der grammatischen und Übersetzungsmethode, der jetzt sog. alten Methode, besprochen. Der dritte beschäftigt sich mit den Reformbestrebungen der neuen Methode in den letzten Jahrzehnten, vor allem in Deutschland. Der vierte schildert die durch die preußischen Bestimmungen von 1891 und 1901 geschaffene Situation.

**Daniel Jones:**

## **Poésies Infantines (avec maximes et proverbes).**

**Recueillies et mises en transcription phonétique.**

Illustrations par Ellnor M. Pugh. [VII u. 106 S.] 8. 1907. geh.

*M.* 1.80, in Leinwand geb. *M.* 2.20.

Ce petit livre est une collection de poésies enfantines bien connues, la plupart très faciles, destinées à être apprises par cœur par des enfants étrangers qui étudient le français. Chaque poésie est suivie d'un proverbe ou d'une maxime qui convient au sujet de cette poésie. Il est essentiel pour une bonne prononciation que les morceaux soient appris d'après une écriture phonétique. Aussi le tout a été transcrit dans l'alphabet de l'Association Phonétique Internationale. D'ailleurs il y a de nombreuses illustrations pour aider à fixer dans la mémoire des enfants ce qu'ils auront appris. L'orthographe usuelle est ajoutée à la fin du livre, pour la consulter au besoin.

**Paul Passy:**

## **Petite Phonétique Comparée**

des principales langues européennes

[IV u. 182 S.] 8. 1906. Geh. *M.* 1.80, geb. *M.* 2.20.

Ce petit livre est destiné aux professeurs de langues vivantes qui veulent faire profiter leurs élèves des principaux résultats de la phonétique. L'auteur étudie en détail les sons de l'Allemand et de l'Anglais, un peu plus rapidement ceux de l'Italien et de l'Espagnol; souvent même il décrit ceux des autres langues. Il fait d'ailleurs constamment la comparaison avec les sons français et montre, chaque fois qu'il est question d'un son difficile, quels sont les moyens les plus sûrs pour l'acquérir. Ce livre sera donc également utile pour les Français, pour les Anglais ou les Allemands.

**Oskar Thiergen:**

## **Methodik des neuphilologischen Unterrichts.**

Mit fünf Abbildungen. 1902. geh. *M.* 3.60, in Leinwand geb. *M.* 4.20.

„Das Buch behandelt zunächst die Vorbereitung des Lehrers der fremden Sprachen auf seinen Beruf. Besonders berücksichtigt ist dabei der Aufenthalt im Auslande. Man erkennt sofort, daß alle Ausführungen zu diesem Punkte auf reichen Erfahrungen und feinen Beobachtungen beruhen. Man merkt es dem Buche sofort an, daß es eine Zusammenfassung alles dessen ist, was ein tüchtiger Schulmann in langen Jahren treuer Lehrerarbeit an Erfahrungen gesammelt hat. — Angenehm berührt der vermittelnde Standpunkt, den der Verfasser einnimmt. Über den Vorrügen der Reformmethode vergißt er keineswegs die der grammatischen und weist energisch darauf hin, daß nur in einer Verbindung der ersten und letzteren Methode zu einer vermittelnden das wahre Heil des fremdsprachlichen Unterrichts liegt.“

(Allgem. Deutsche Lehrerzeitung. 1908. Nr. 4/5.)

\*

**Otto Jespersen:**

# Lehrbuch der Phonetik.

Autorisierte Übersetzung von Hermann Davidsen.

Mit 2 Tafeln.

[VI u. 255 S.] gr. 8. 1904. Geh. *M.* 5.—, in Leinw. geb. *M.* 5.60.

Das Buch gibt eine Darstellung der allgemeinen Phonetik und nimmt deshalb oft seine Beispiele aus fernliegenden Sprachen; jedoch ist die Lautlehre der drei europäischen Hauptsprachen (Deutsch, Englisch, Französisch) mit größter Ausführlichkeit behandelt, so daß das Buch in dieser Hinsicht den Anforderungen des neusprachlichen Lehrers genügen wird. Daneben dürfte es sich auch für denjenigen eignen, der in der Phonetik zunächst nur die nötige Grundlage für vergleichende und historische Sprachforschung sieht. Die Anordnung der Darstellung ist von den bisherigen Büchern über Phonetik sehr abweichend; der Verfasser führt als einheitliches Prinzip durch: mit den kleinsten von uns erreichbaren Teilen zu beginnen und dann zu immer größeren und umfassenderen Gesamtheiten weiterzuschreiten. Zunächst werden die einzelnen artikulierenden Organe der Reihe nach vorgenommen und die mittels derselben erzeugten Lautelemente beschrieben. Dann werden die Laute selbst, Konsonanten und Vokale, als Gesamtprodukte dieser Lautelemente dargestellt. Der dritte Hauptteil, die Kombinationslehre, behandelt die Laute als Glieder der zusammenhängenden Rede: Lautberührungen, Lautdauer, Silbe und Akzent (Druck und Ton). Schließlich wird das Lautsystem jeder Sprache als Individuum in seiner Eigenart charakterisiert. — In jedem Abschnitt finden sich neben dem anerkannten Gemeingut der Wissenschaft neue Beobachtungen und Gesichtspunkte.

## Phonetische Grundfragen.

Mit 2 Figuren im Text.

[IV u. 185 S.] gr. 8. 1904. Geh. *M.* 3.60, in Leinw. geb. *M.* 4.20.

Das Buch knüpft an das Lehrbuch der Phonetik an und bildet gewissermaßen dessen theoretische Grundlage mit Begründung der Darstellungsweise und vieler Einzelheiten in demselben; die „Grundfragen“ sind aber ein in sich abgeschlossenes Ganzes, das auch von anderen als den Lesern des Lehrbuches gelesen werden kann. Nach einer Einleitung über das Verhältnis zwischen Laut und Schrift werden folgende für die Phonetik wie für die Sprachwissenschaft überhaupt bedeutungsvolle Probleme der Reihe nach behandelt: Wie ist eine allen theoretischen und praktischen Anforderungen genügende Lautschrift zu konstruieren? Welche ist die beste Aussprache? (Hierin auch Entstehung der Gemeinsprache und Bemerkungen über Sprachrichtigkeit überhaupt.) Soll in der Phonetik der artikulatorisch-genetische oder der akustische Gesichtspunkt vorwiegen? Wie sind die Sprachlaute zu systematisieren? (Abgrenzung der Einzellaute und Lautverbindungen; Wesen der Verschlusslaute.) Und wie sind sie zu untersuchen? (Experimental-phonetik und dgl.) Geht der Lautwandel nach ausnahmslosen Gesetzen vor sich?

**Otto Jespersen:**  
**Growth and  
structure of the english language**

[IV u. 260 S.] gr. 8. 1905. In Leinw. geb. M. 3.—

Es wird in diesem Band zunächst ein Versuch gemacht, die englische Sprache in ihrer jetzigen Gestalt zu charakterisieren, wobei ihre ausgesprochene Männlichkeit als einer ihrer wichtigsten Züge genannt wird. Sodann folgt eine Geschichte der Sprache, wobei das Hauptgewicht immer auf das gelegt wird, was dauernd den Sprachbau geprägt hat. Beziehungen zwischen Sprachentwicklung und Nationalcharakter werden mehrfach nachgewiesen. Die verschiedenen Schichten der Lehnwörter werden so behandelt, daß ihre kulturgeschichtliche Bedeutung hervortritt, wobei auch solche allgemein-sprachliche Probleme behandelt werden, wie die Ursachen der Entlehnung von Fremdwörtern überhaupt und das Verhältnis zwischen Entlehnung und nationaler Sprachschöpfung. Die fortschreitende Vereinfachung und Regelmäßigkeit der englischen Wortbildung, Wortbiegung und Wortfügung wird geschildert. Ein Kapitel charakterisiert Shakespeares Gebrauch der Sprache und die jetzige archaisch-poetische Sprache. Das Schlußkapitel handelt über aristokratische und demokratische Tendenzen, über Einfluß des Puritanismus und dergleichen auf die Sprache und über Verbreitung und mutmaßliche Zukunft der englischen Sprache als Weltsprache. Obgleich die Darstellung überall auf Leser berechnet ist, die keine sprachhistorische Vorbildung haben, wird doch gehofft, daß das Buch auch den Fachleuten verschiedene neue Gesichtspunkte bieten wird.

„... Wer die früheren wissenschaftlichen Leistungen Jespersens einigermaßen kennt, wird immer mit lebhaftem Interesse und hochgespannten Erwartungen an die Lektüre eines neuen Werkes aus der Hand des trefflichen Gelehrten gehen. Das zur Beurteilung vorliegende Buch wird diese Erwartungen des Lesers gewiß nicht täuschen. Gründliche Gelehrsamkeit verbindet sich hier mit einem selbständigen und originellen Blick auf die sprachlichen Verhältnisse, und wenn die Auffassung Jespersens nicht in jedem Punkte alle Leser überzeugen kann, wird das fesselnd geschriebene Buch jedenfalls in hohem Grade anregend wirken.... Die Zahl der Einzelfragen, die in dem inhaltreichen Buche Jespersens berührt werden, ist so groß, daß eine eingehendere Besprechung derselben hier nicht in Frage kommen kann. Mein Zweck ist erreicht, falls es mir gelungen ist, die Aufmerksamkeit der Leser auf das vorzügliche Buch zu lenken, das einem jeden, sei er Philologe, Sprachlehrer oder nur Liebhaber der englischen Sprache, reiche Belehrung, Unterhaltung und Stoff zum Nachdenken gewähren wird.“

Neuphilologische Mitteilungen. 1906. Nr. 1/2.

„Dem Fachmann unentbehrlich, überall aus Eigenem hinsuftugend und den Stoff mit eigener Gedankenarbeit durchdringend. Solche Bücher dürfen in der Hand keines Lehrers dieser Fächer an höheren Unterrichtsanstalten fehlen: sie geben ihm hunderterlei Winke, den Sprachunterricht wissenschaftlich zu beleben und als geistiges Bildungsmittel zu gestalten.“ Bausteine. 1906. No. 5/6.

„Es gibt wenige Bücher, die in so vollendeter Weise gründliche wissenschaftliche Forschung mit der Anmut der Darstellung vereinigen, wie das vorliegende.“

Wissenschaftliche Beilage der Leipziger Zeitung. 1906. Nr. 95.

Verlag von B. G. Teubner in Leipzig und Berlin.

# COLLECTION TEUBNER. TEUBNER'S SCHOOL-TEXTS

Herausgeber

F. Dörr, H. P. Junker, M. Walter.

Die vorliegende Sammlung französischer und englischer Schulausgaben will die Möglichkeit bieten, die in der Schule gelesenen Schriftsteller ganz in ihrer eigenen Sprache zu erklären. Denn ein einigermaßen rascher Fortschritt in der Lektüre ist nur möglich, wenn der Schüler nicht durch Laut, Wort und Ausdruck einer anderen Sprache gestört wird. Auch die von den Lehrplänen vorgeschriebenen Sprechübungen werden so auf die einfachste und natürlichste Weise ermöglicht.

Bei der Auswahl des Stoffes ist für die Herausgeber der Gesichtspunkt maßgebend, für die fremde Sprache und Kultur ein nur durchaus charakteristisches Werk zu bringen. Mit Rücksicht darauf, daß in erster Linie modernes Französisch und Englisch geboten werden soll, sind frühere Sprachepochen nicht anders als mit Proben der größten Meister vertreten. Hauptsächlich aber wollen diese Schulausgaben nach Inhalt und Form gleich Wertvolles aus der französischen und englischen Literatur des 19. Jahrhunderts bieten, die wichtigsten Ereignisse der Geschichte des betreffenden Volkes in der Darstellung hervorragender Historiker vorführen und das Leben der beiden Völker nach dem jetzigen Stande in den Hauptzügen schildern.

Der Kommentar will Lehrern und Schülern die Lektüre leichter, genussreicher und fruchtbringender gestalten, und es soll darin nur das zum Verständnis der Stücke und ihrer Sprache Nötige gegeben werden. Auch soll damit die Arbeit der Schule nicht überflüssig gemacht werden, sondern der Kommentar stellt gewissermaßen das Ergebnis der gemeinsamen Durcharbeitung dar.

Indem je ein deutscher und ein französischer oder englischer Bearbeiter sich in die Arbeit teilen, ist dafür Gewähr geboten, daß der Inhalt sowohl nach der sprachlichen wie der pädagogischen Seite allen Anforderungen entspricht. So dürfte die Sammlung zeigen, daß die neu sprachliche Lektüre nach Umfang und Inhalt, nach Gehalt und Tiefe nicht hinter der klassischen zurückbleibt.

Erschienen sind:

**An introduction to Shakespeare.**

By Professor Moorman. [IV u. 82 S.] geb. M. 1.—

**Molière: L'avare.** Par Professeur

Bornecque et Dr. Junker.

Text: [II u. 89 S.] Notes: [52 S.]

2 Hefte zusammen kart. M. 1.—, geb. M. 1.20.

**Shakespeare, Macbeth.** By Dr.

Junker and Prof. Moorman.

Text: [ca. 92 S.] Notes: [ca.

Demnächst erscheint: **Froude, The Armada.** By Pearce and Biedel. Text and Notes. [U. d. Pr.]

64 S.] 2 Hefte zusammen kart.

ca. M. 1.30, geb. ca. M. 1.60.

**Shakespeare, Julius Caesar.** By

Professor Moorman and Dr.

Junker. Text: [IV u. 91 S.]

Notes: [66 S.] 2 Hefte zusammen

kart. M. 1.—, geb. M. 1.20.

**Michelet, Jeanne d'Arc.** Par Prof.

Charlétty et Prof. Dr. Kühn.

Text: [IV u. 96 S.] Notes: [44 S.]

2 Hefte zus. kart. M. 1.20, geb.

M. 1.40.



UNIVERSITY OF CALIFORNIA LIBRARY,  
BERKELEY

**THIS BOOK IS DUE ON THE LAST DATE  
STAMPED BELOW**

Books not returned on time are subject to a fine of 50c per volume after the third day overdue, increasing to \$1.00 per volume after the sixth day. Books not in demand may be renewed if application is made before expiration of loan period.

MAY 23 1925

12 May 5 417

MAY 2 1954

YB 01604

hand  
write

273797

Lloyd, R. J.

UNIVERSITY OF CALIFORNIA LIBRARY

